

GUARDIAN

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SINCE 1966, THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. JANUARY 30 THROUGH FEBRUARY 6, 1976. VOL. 10, NO. 17.

EXCLUSIVE!

ESCAPE FROM CHILE

Yellow peril
strikes again

Yellow Cab's fare increase may mean taxis are for tourists only. Page 4.

Coffee for
connois-
seurs

Best buys on Mocha Java, French roast, Colombian. Page 9.

What the
media cut
out of Ford's
budget

EPA, FDA and OSHA, among other things. Page 5.

"This Is (An
Entertain-
ment)"?

"Don't make me laugh," says Irene Oppenheim about Tennessee Williams's new ACT play. Page 14.

Comic
anarchy in
Hollywood

Larry Peitzman on the latest wave of movie comedies. Page 12.



"I was arrested at 3 am... blindfolded, bound and taken to the interrogation center... I was in the interrogation center for 45 days... They use any method to get information." Pedro Huertas, former medical student.

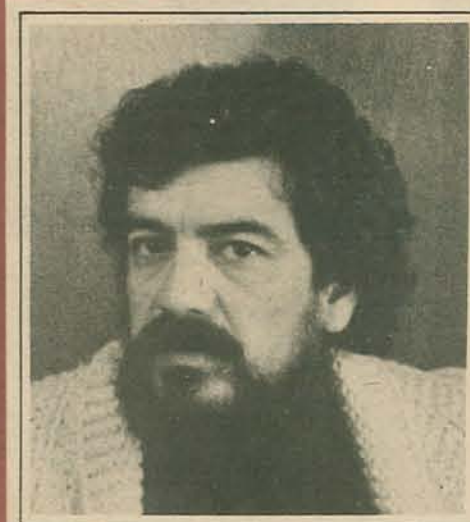
From torture in Chile to neglect in the U.S.—the tragic story of the first Allende refugees. Page 6.



Edgardo Letelier, left, former army officer: "I was placed under house arrest during the very first day of the coup. My house was searched several times, my wife was taken."

Gonzalo Revenco, left, below, former bank employee: "I was taken to a secret place they call La Discotheque where they played loud music all day long for sensory deprivation."

Rene Castro, below, former art professor: "We were taken to the stadium in buses. At the stadium, we were obliged to step over corpses at the entrance."



Letters

'A THREAT TO ME AND MINE'

The Guardian is to be congratulated for its ongoing scrutiny of S. 1, alias Nixon's revenge [see "S.1: The monster that eats the Bill of Rights," Guardian 1/9/76]. Coverage by the Ex-Chron-Trib on this serious attempt to muzzle freedom is virtually nonexistent.

That fact that Sen. John McClellan is on the main surge to ram S.1 down our throats is not surprising. He is the author of the infamous McClellan Internal Security Act of 1950. It was used to harass the left for years and was only recently rendered impotent.

It is utterly incredible that old fossilized farts such as [Senators] McClellan, Eastland and Scott think they can sterilize the Constitution to suit themselves and their interests.

As an unemployed, disabled Viet Nam veteran, born and raised in San Francisco, with a

wife and fourth-generation daughter, S.1 is a threat to me and mine. S.1 will be implemented over the Bill of Rights' dead body!

It is this kind of shit that gives me one more reason to stand up and do it in '76. Fascism may be legal in '77. Paul D. Heaney
San Francisco

OF ETCHINGS, PRINTS AND POSTERS

I am taking issue with Chet Roaman's article [see Castro Street guide, Guardian 1/23/76] stating that I "carry a framed version [of a Louis Icart work] that's called an original for \$175." It was in actuality presented as an original print released in France, c. 1930 by Icart himself, and not to be confused with the lately released posters going for \$10, or with original etchings, which I also carry, priced around \$400 and up depending upon

subject, frame and demand.

I am also more than happy to help anyone with information and/or documentation if possible on any items in my shop.

Aside from these clarifications, a personal gratitude for the article which emphasizes the work, energy and creativity of the local merchants who have succeeded in bringing Castro Street to where it is now.

Timothy McKenna (owner)
Uptown, 535 Castro St.
San Francisco

A DON McCLELLAN FAN

In your poetry issue (Guardian 1/9/76), among all those scribblers there was one who stood out far beyond the rest and that was Don McClelland. That man has caught my heart.

I was doubly pleased when I found another in the following issue. So I have started cutting them out and pasting them on paper and keeping them in a notebook, hoping that you'll keep publishing a couple every issue, and in six months I'll have a book. 'Cause the man ain't got one and that's a crime.

Matthew Spence
Berkeley

'A POET WITHOUT A HOME'

Your article re poetry in the S.F. Bay Area is a crock of shit.

The increase in the quantity of poetry readings, workshops and publications has not been accompanied by a proportionate increase in the quality of poetry. It is rather that the relation between the two is of an inverse proportion—with poetry declining (as I believe) for at least the last five years.

I think your article was an attempt to cash in on the peculiar phenomenon of vast numbers of mentally-ill individuals engaging in floating group therapies disguised as "poetry workshops, readings and publications" here in the Bay Area. Your sorry article was but beating the proverbial dead horse, as you have done so numerous times in the past on other unfortunate subjects rather than delve into real substance—such as organized crime.

For me, being but a poet without a home, a Ronin on the march, I like myself to:
Early morning light
appears to be too brightly
set before my eyes.

Joe Misuraca
San Francisco

'A DANGEROUS RULING'

Marcia Blackman, the shopowner who recently shot to death a robber who held up her store (The Body Bar) for \$41.00, states that she is "totally against guns."

The District Attorney's office says this was "justifiable homicide" (Chronicle, Jan. 16). If it is murder when a robber kills someone while *stealing* \$41.00, why is it not also murder when someone kills a robber while *protecting* \$41.00?

I voted for Joe Freitas in the hope that he would bring some sensible priorities into the District Attorney's office, but when his office places a higher premium on a shopowner's \$41.00 than on a human life, I really wonder where his priorities are.

Dennis Kruszynski
San Francisco

THE GUARDIAN FLEA MARKET/CATHY LUCHETTI

Top clothes at bottom prices

Years of prodigious bargain hunting and careful ad-watching have brought me to a simple conclusion: Often the most outstanding bargains are never advertised in the newspapers because they are limited in number, while all too often large retailers try to push "special purchase" stock as sale merchandise.

Although downtown giants such as Macy's and the Emporium offer the best selection of January clearance items, from sportswear to socks, you have to search through the back racks to find the outstanding bargains, whereas smaller shops, such as the ultra-exclusive Helga Howie on Maiden Lane, are offering the entire store's merchandise for half-price. But no matter the store size, or the merchandise — for all retailers January is the month to get rid of old styles, dark winter colors and unsold originals. Here are a few of the extant bargains I've spotted:

INDIA CRINKLE COTTON SHIRTS

In searing yellow are tailored, long-sleeved with military pockets and deep cuffs were \$15, now \$2.99 in the Emporium's second floor Sportswear. Also: front-pleated peasant blouses or western-styled appliqued shirts at India Imports, MacArthur/Broadway Mall, Oakl. Reduced 30-50%.

DESIGNER SHOP SPECIALS. Chocolate wool/acrylic skirt and hip-length top with heavy colored trim bands at cuff and hem, by Anisette are reduced from \$60 to \$39.90. Also tie-dye pleated cotton smocks with midi skirts were \$50, now \$24.95 at the Emporium's Contemporary Shop, second floor, SF. Flat knit suits, both one-piece and two, in almost all shades. Originals by David Crystal, were \$70, now \$39.90 at the Naturalizer, 136 Geary, SF. All Helga Howie originals going for half-price at Helga Howie, 140 Maiden Lane, SF. A good example of the savings is their long-sleeved knit vest for \$70 — reduced from \$140.

JACKETS. Some of the most tailored, attractive Chinese padded jackets around are at Macy's Young Collectors. In off-white or navy were \$50, now \$25. Fully lined corduroy "hunting" jackets were \$40, now \$28 on Macy's second floor. A good-sized selection of tailored, shirt-style light jackets out of linen, polyester blends and knit by Bronson were \$30, now \$9.99 in the Emporium's second floor junior sportswear section.

SHIRTS. Long-sleeved, French collared women's blouses in rich blends of navy and brown stripes, some patterned — all made in Taiwan and selling for \$2.99 in the Emporium basement.

SAN FRANCISCO FAVORITES are such chic labels as "Sweet Baby Jane," and "Foxy Lady." The Purple Tulip, 2106 Shattuck, Berk., has a back room full of these originals for 30-50% off. A fisherman's wool dress was \$90, now \$60 at Kaspra, 5620 College, Oakl.

MEN'S SHIRTS in relaxed golfing styles out of plush velour with wide vertical stripes were \$35, now \$17. Another style in dark Navajo blue over brown stripes, was \$40, now \$25 at Macy's first floor men's shop. Colored athletic shirts, U-neck, sleeveless were \$2.50, now \$1.49 in Macy's Tiger Shop, first floor.

SWEATERS. These patterned McGregor crew-neck sweaters out of polyester/wool are in ice-cream colors, with completely detailed balloon-launching scenes across the chest were \$25, now \$15 in Macy's first floor men's shop.

JEANS in brushed cotton come in all styles and sizes for \$9.99, were \$15 at Macy's Tiger Shop.

PERMANENT DISCOUNTS. No clothing store is complete without a cursory cruise through Magnarama, the discount outlet of Joseph Magnin, Stockton/O'Farrell, SF. All garments come from Bay Area Joseph Magnin stores, labels intact, and are sold at savings up to 50%. Examples: land-lubber prewashed sail cloth pants, white with brown stitching, were \$19, now \$9. Green wool tube sweaters with red and yellow band stitching were \$12, now \$5. A pumpkin-orange Anne Klein shirt-waist with kimono sleeves was \$120, now \$35. Scanty summer sundresses sell all on a rack at \$5 each, reduced from \$19. The men's shop offers a summery selection of pastel-striped and solid cotton polyester pants reduced from \$29 to \$5.



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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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on guard!

Quote of the week

"Without the rich developing the poor, I doubt that there'd be any art, and I doubt whether there'd be any great painters, and I doubt whether a lot of things would have happened in the arts."

—Harold L. Zellerbach, president of SF Art Commission, on KQED-FM, Jan. 23. [See "The man who controls the arts in SF," Guardian 11/28/75.]

Berkeley schools

To wreck or not to wreck

A coalition of community leaders, ranging from "populist" Berkeley City Councilmembers Ying Kelley and Ilona Hancock to Paul Haberts, the conservative president of the Berkeley Chamber of Commerce, have formed the Ad Hoc Committee for School Rehabilitation to block demolition of three Berkeley school buildings by the city's school board.

The demolitions are part of a \$6.4 million state-funded construction program to bring Berkeley's schools up to earthquake safety standards set forth in the Fields Act. Slated for

the wrecking ball are Cragmont, Jefferson and Willard schools. The school board's present plans would replace 109,000 square feet of existing school space with 58,000 square feet, based on the questionable assumption that enrollment, which has declined somewhat in recent years, will continue to drop.

The Ad Hoc Committee has repeatedly asked the school district to simply make a feasibility study of the possible savings that would result from renovating the existing school buildings instead of tearing them down. They argue that the buildings are architecturally significant: all three schools were designed by influential Bay Area architects, and both the Berkeley Planning Commission and the city's Architectural Heritage Association have asked for detailed studies of renovation of the three buildings.

Both sides will clash again at 7:30 pm, Feb. 4, at a special hearing before the Berkeley Board of Adjustments, 1414 Walnut St. However, this time the Committee is bringing out a big gun: Sim van der Ryn, Gov. Brown's unconventional state architect (see Guardian, 11/28/75), has offered to tour the three sites slated for razing.

—Bill Wallace

People's politics...

Amnesty International, the non-partisan organization that works to free political prisoners all over the world, will hold "An Evening with Art Buchwald" fundraiser, on behalf of imprisoned journalists, writers and artists on Thursday, Feb. 5. Prices are a little steep—\$25 to chat with Buchwald at cocktails and \$100 for the sponsors dinner, but the cause is worth it. For more info, call 563-3733.

... Opposition to S.1, the longest and most repressive piece of legislation ever considered by Congress, continues to grow. A coalition group to kill the bill, the SF Committee to Stop Senate Bill One, has recently formed and can be reached at 585-7384. Other upcoming talks on S.1: Pat Lerman from the committee will speak on KTIM (109 FM) radio on Jan. 31 from 9-10 am and a talk by Frank Wilkinson of the National Committee Against Repressive Legislation on Feb. 4 at Boalt Hall law school in Berkeley at noon. Even Sup. Bob Mendelsohn is getting in the act: he recently introduced a resolution opposing S.1 to the SF Board of Supervisors. The State and National Affairs Committee will hold a hearing on Feb. 6 at 2 pm in SF City Hall. Debate on S.1 in the Senate Judiciary Committee has now been put off at least until mid-February. ... Women Organized for Employment will hold a Job Rights Clinic on job discrimination, affirmative action and how to fight back on Jan. 29 at 681 Market St., Room 948, from 5:15-6:30 pm. The clinics are held monthly. Contact WOE at 982-8963. ... The Women's Art Center in SF is putting together an environmental art piece, "representative of all women throughout the country." Every woman who wants to participate will get an equal gallery space—one square foot—and can use any media to fill the space. Pieces are being accepted from now until March 31. Information: 957-9239. ... The Housing Services Department of the SF Economic Opportunity Council has started a free furniture program for poor people. Furniture will be provided at no charge to families who really



CONTINENTAL WALK

The 3700-mile Continental Walk for Disarmament and Social Justice left Ukiah, Jan. 21, and is expected to reach SF for a big send-off rally on Friday, Jan. 30.

Among the 100-plus people who began the walk with a candlelight march through Ukiah were a delegation of Buddhist monks from Japan, part of a team of 16 who plan to cover the entire route. They are carrying a petition from Hiroshima to the United Nations, asking for the convening of a general world disarmament conference and a ban on nuclear weapons.

The Rev. Ralph Abernathy, Daniel Ellsberg and Betty Kaplowitz head the program for the Walk's send-off rally, planned for 7:30 pm, Jan. 30, at the First Congregational Church, Post/Mason, SF. On Saturday, Jan. 31, walkers will gather at 9 am at Union Square (or at the First Congregational Church in case of rain) and walk eight miles to Daly City.

The War Resisters League has sponsored long distance peace walks before, most notably from SF to Moscow in 1959-60, and from Quebec to Guantanamo, Cuba, in 1961-62. For more information, call WRL at 626-6976.

—Chuck Fager

need furniture and housewares. More information on donating and receiving furniture at 771-7100, ext. 293. Especially needed: single beds and baby cribs. ... The SF Animal Control and Welfare Commission has produced an excellent compendium of information on city laws relating to pets and animal services. Titled "Your Pet and the City," the bro-

chure is available in Room 207, City Hall. The Commission meets on the first working Thursday of every month at 101 Grove St., SF, at 2:15 pm. More information at 558-5775. ... "Revolution in the Arts," a panel discussion, will be held in the SF Main Library on Feb. 2 at 7 pm.

—Jerry Roberts

'His employer drove him crazy'

A novel murder defense

January 27 marked the opening of the murder trial of Greg Jones, a black worker at the Caterpillar Tractor Company in San Leandro, who shot and killed an innocent man after a minor automobile accident in Oakland last October. Jones's defense is that Caterpillar is responsible for the murder because the company's management drove Jones insane by racist harassment.

The day of the murder, Oct. 17, 1975, Jones came to work distraught and out of control. He ran around the plant turning on machines he wasn't responsible for and, after co-workers unsuccessfully attempted to calm him down, was taken to Highland Hospital by a Caterpillar official and abandoned.

At Highland, Jones was kept under restraints for an hour and passed tests showing he was not under the influence of drugs or alcohol. When Highland emergency room doctors found out he was covered by a Kaiser Health insurance plan, they shipped him off to Kaiser Hospital in a taxi, unaccompanied despite his obviously disoriented state. Alone, suffering delusions and unable to function rationally, Jones wandered around, didn't admit himself to Kaiser, went back to the Caterpillar plant to retrieve his car and went home.

A few short hours later, shocked spectators at the Eastmont Mall in Oakland watched as a minor traffic accident

quickly escalated into a killing. Jones shot and killed John McDowell, whom he had never met before the accident. Jones now faces serious charges: John McDowell's murder and assault on one of the Oakland police officers who arrested him.

'I'm not a violent person. I was driven to it, I had pressures on my mind.'

The members of Jones's family and the Greg Jones Defense Committee make serious counter-charges. They say responsibility for John McDowell's tragic death rests with the Caterpillar Tractor Company. They argue that Jones was systematically persecuted by management because he was a militant black worker fighting against company discrimination, and that he was driven insane by racist harassment.

The company is making no public comment on the matter. Bruce Nelson, a lawyer representing Caterpillar who is with Pillsbury, Madison & Sutro, told the Guardian: "The man is being tried in a criminal matter. Our primary desire is to see that he receives a fair trial. We will not do anything that would detract

from it. So we have no comment to make."

For decades, Caterpillar management systematically discriminated against hiring black and other minority workers. But in 1966, after urban rebellions and organized civil rights protests forced the federal government to demand "fair employment practices" from corporations with federal contracts, Caterpillar gave in and began hiring minority workers in large numbers so that now its workforce is 35% minority. There was a catch, however: Caterpillar has kept those workers in the lowest paying, most repetitive and menial jobs—"helper," "laborer," and the lowest category of "machine operator."

A group of minority workers at the San Leandro plant, upset at the systematic way they were barred from the best-paid positions of "machinist" and "technician" and the lack of training the company gave them, formed the Anti-Discrimination Committee and filed a \$30 million class action suit against the company. A member of the Committee explained, "If they gave us training, Caterpillar knew we would either get good jobs there or look for work somewhere else. But without training we were stuck at Caterpillar for life."

Greg Jones was an active member of the Anti-Discrimination Committee. He was described by a fellow worker

as "the most sincere person in the group. He was very quiet, he wouldn't get on people's case, or go around making jokes for nothing. He kept to himself and worked hard. Greg's whole life was Caterpillar."

But despite being quiet, Jones had a reputation for "taking no shit from management." After a series of disputes with his foreman in which he stood up to intimidation, he was elected shop steward. A foreign-born worker said, "Greg didn't just get elected by the blacks. If even 60% of the whites had voted against him, he wouldn't have been elected. Greg fought for everybody, that's why he was elected."

Caterpillar management began to see Jones as a ring-leader, a troublemaker, according to his co-workers. They repeatedly reprimanded him for low productivity, even trying to fire him for it—although his productivity was well above average.

Even though he was strongly opposed to management's policies, Jones took great pride in his work, and the charges of being a bad worker hurt him deeply. When I visited him in prison on Jan. 20, he was still more upset by the accusations against him by his foreman than the horrible conditions he was facing on the tenth floor jail above the Oakland courthouse. He kept repeating, "I was a damn good worker, a damn good worker. I made shop steward, and they took that away from me. I gave them everything I had. Why did they keep saying I wasn't a good worker?"

Many factory workers bitterly complain that the everyday pressure of their job "drives them crazy," but they have also seen how management can turn on a particular worker and compound the pressure by supervising him or her into near hysteria. On Oct. 17, Greg Jones reached the point of hysteria and an innocent man, John McDowell, is now dead. Jones explained from his jail cell, "When I think about what happened that day I just don't understand it. That's not me, I'm not a violent person. I was driven to it, I had pressures on my mind. ... And you know, I'm just like anybody else. If it could happen to me it could happen to anybody."

Jones's lawyers argue he is not guilty of the charges by reason of insanity, a victim of institutional racism. The court-appointed psychiatrist, Dr. Richard Komisaruk, examined Jones and reported, "The utter pointlessness of the offense ... and the delusional activity which accompanied it are strongly suggestive that Mr. Jones was not able to differentiate right from wrong at the time of the offense, and was in addition not able to regulate his behavior accordingly."

The defense committee urges people to attend the trial, which should last three to six weeks. People interested in more information, or wanting to help publicize the case and/or contribute money for the defense can contact the Greg Jones Defense Committee, c/o Zula Mae Jones, 3276 East 14th St., Oakland, or call 536-2201. —Perry Michaels

Yellow Cab's big rate request

What fare is fair?

It's taxicab fare increase time in San Francisco again.

For the fourth time in the last five years, the big Yellow Cab Co. has petitioned the Board of Supervisors for a boost in local meter rates. If Yellow gets its way, all cab company rates in SF will go up because state law forbids fare competition.

As usual, Yellow management alone has asked for the hike. It has been more than a decade since any other cab company in SF has petitioned the Board of Supervisors for a fare increase.

Because Yellow was granted three increases between 1971 and 1974, taxicab meter rates in SF are about the highest big city rates in the country already. They have gone up from a 55¢ drop plus 10¢ per fifth of a mile in 1971, to an 80¢ drop plus 10¢ per eighth of a mile today. In 1971 the average cab trip from the city to SF International Airport was \$7.55; today it is \$12. You could travel from the heart of the Mission district to the heart of downtown for \$1.75; today the trip costs \$3.

As the result of the higher rates and the depression in the economy, fewer and fewer natives are taking taxicabs. Local cab drivers report that three years ago they were hauling dozens of little old ladies to

church on Sunday mornings, scores of handicapped and sick people to and from hospitals and clinics, hundreds of office workers who chose to take taxis to and from work instead of their own cars. Now these people are finding other means of traveling and the local taxicab industry has become largely dependent on tourists for survival.

Since the so-called independent cab companies (DeSoto, Luxor, Veterans, City) depend on natives for most of their business, their drivers are hurt worst by the loss of fares. Most of Yellow's fares originate from hotels and the airport. But Yellow has lost revenues, too, because of the decline in cab trips by natives, and from the rising number of travelers who are taking buses to and from the airport instead of cabs.

Neither Yellow nor any of the independent companies will release figures on the decline in passenger revenues since the meter rates began to go up. Consequently, a reporter is dependent on two sources: cab drivers and the City Attorney's rate engineer.

Most independent cab drivers I have talked to estimate the decrease in their passengers at 20% for each fare increase. If true, this would mean a 60% decrease since 1971; and

that is probably an exaggeration.

Some Yellow veteran drivers say the decrease is only 20 to 25% for the three fare increases combined. Most Yellow drivers have no basis for an estimate because they hang onto their jobs only a few months at a time. Until last year Yellow was turning over around 1000 drivers a year,

though," Laughead said. "It could be reaching the point of no return. I thought sure Yellow would not ask for another increase."

I called Charles O'Connor, vice president of the Yellow Cab Co., to ask why he had changed his mind. Last year, when Yellow laid off 150 drivers at once, O'Connor was quoted in local daily news-

ing frequency of trips. Considering only companies and not drivers, this is a problem for Yellow but not the independents. Yellow depends on a meter split with its drivers for 100% of its revenues. The independent companies either own or pool their cabs, with owners sharing expenses and profits obtained from cab rentals to nonowners. By contrast, Yellow guarantees its drivers \$20 to \$25 a day no matter whether they earn that much on their meter splits or not. Independent companies are guaranteed revenues by their drivers: purchase or per day rentals of the cabs, plus gasoline, which drivers are required to buy from the company at normal retail prices (meaning independent companies make a profit on their gasoline as well as their cabs, while to Yellow it's a loss).

Thus, independent drivers guarantee their companies a steady income rather than vice versa. Consequently, speaking of companies and not drivers, Yellow alone loses when number and frequency of passenger trips decline. The other companies' earnings remain the same; only the earnings of their drivers decrease.

When I ran that picture across the telephone lines to O'Connor, he refused to acknowledge it.

"Fares are not that important," he said. "People who are going to take cabs will take cabs no matter what the price is. Drinks in the Fairmont used to be 55 cents. Now they're \$2.75. But people still order the drinks."

—Burton H. Wolfe

'The cab business is becoming more of a rich man's luxury than a working man's necessity.'

which is the reason why so many of its drivers do not know the city, its service is poor and its cabs are in rotten shape (nobody is around long enough to take care of them). Today the total number of Yellow drivers is only 750, which means Yellow has laid off around 300 drivers in the last five years because trips have declined so heavily.

Robert Laughead, the City Attorney's rate engineer, backs up the independent cabbies' summation of the passenger decline.

"The cab companies lose patronage every time there's an increase," Laughead told me. "It hurts the small cab companies more than Yellow. They have fixed passengers, natives rather than tourists. More and more of the natives have stopped taking cabs. The cab business is becoming more of a rich man's luxury than a working man's necessity."

"There definitely is a loss,

papers as stating there was no recourse because the company was losing money and the fares could not be raised any more to cover the losses. "They may be too high already," O'Connor admitted then.

So, why is he asking for higher rates now?

"All of our operating costs have gone up," O'Connor replied. He rattled off workmen's compensation, insurance, gasoline and other items (Yellow pays for drivers' gasoline; at independent companies, the drivers themselves pay for it). "These are external costs over which we have no control. If we don't get a fare increase to cover them, we will go bankrupt."

The problem with that line of argument is that passenger revenues decline with each rate increase, and whatever the company gains through higher rates is lost through lower numbers of persons riding in its cabs and decreas-

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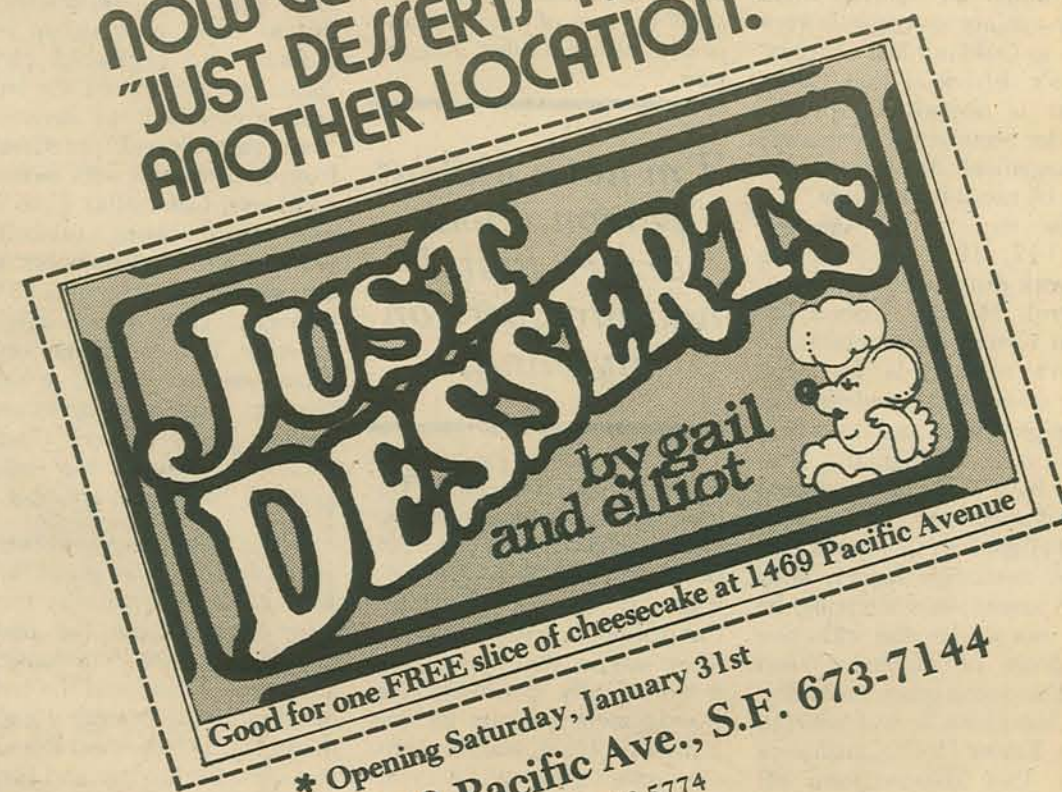
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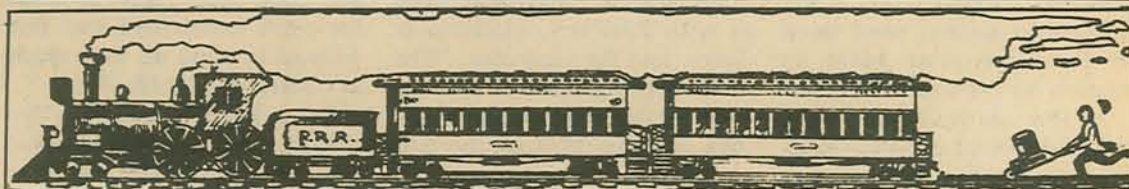


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Gearing up for the second American revolution (1/16/76): Berkeley's Police Review Commission voted Jan. 21 to send a copy of the course materials for California's Garden Plot training academy to Gov. Jerry Brown in an effort to get the governor to take a stand on the California Specialized Training Institute and its curriculum for domestic counter-

insurgency. The PRC also decided to send a copy of the 800-page CSTI training manual to the state Assembly in hopes of spurring a legislative investigation, and invited members of the Berkeley City Council to examine the course materials on file at the PRC office in Berkeley. If you are interested in seeing the state's plans for political activists, take a look at the course material yourself. The PRC is located at 2100 Grove St., Berkeley (644-6716).

—Bill Wallace

DIGGS



Ford's new budget

Well, there goes the environment

All the big Bay Area dailies failed to pick up one important point about the new federal budget: President Ford may be getting ready to lower the fiscal boom on three independent federal regulatory agencies—the Environmental Protection Agency (EPA), the Food and Drug Administration (FDA) and the Occupational Safety and Health Administration (OSHA).

Drafts of Ford's Economic Report to Congress criticize the three agencies as ineffective and meddling, according to New York Times reporter David Barnham in a Jan. 16 story, which was not carried locally. The President's strongest criticism, Barnham reports, is directed at OSHA and EPA because tightened standards for pollution control and occupational safety have forced industrial firms to invest substantial capital without increasing productivity.

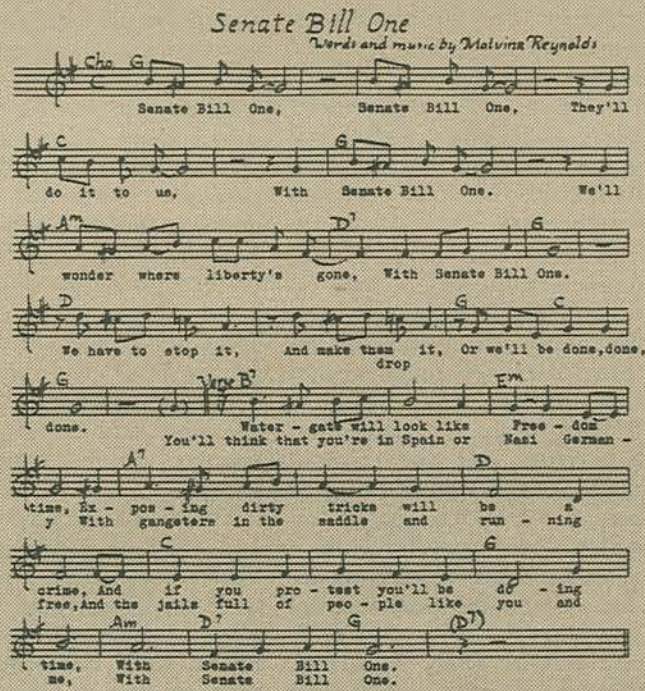
When Ford's budget was finally released this week, EPA took the brunt of the President's wrath: he asked that the EPA budget be slashed from its current funding of \$8.5 billion to slightly under \$700 million.

Surprisingly, both OSHA and FDA are slated for modest budget increases in 1976 and 1977 according to Ford's proposal—probably just big enough to take care of inflationary costs. By way of contrast, Ford asked that the total Department of Defense budget be hiked from this year's \$86.6 billion to \$92.8 billion in 1976, and \$114.9 billion in 1977.

OSHA hasn't done much to stem the tide of two million industrial injuries and 14,000

deaths that result each year from unsafe working conditions (see "Cal. OSHA: Can Brown turn it around?" Guardian 12/14/75), but it's all workers have. As Tony Mazzocchi, an official of the Oil, Chemical and Atomic Workers Union (one of the few labor organizations to have taken an aggressive policy on occupation health and safety), told me, "It's a good instrument for consciousness raising. If we didn't have the [OSHA] law, bosses would look at problems like kepone [a pesticide responsible for a rash of worker deaths in recent years], PVC [polyvinyl chloride, a gas used in producing plastics which has been linked to liver cancer] and asbestos [another carcinogen] and say 'so what?'"

—Bill Wallace



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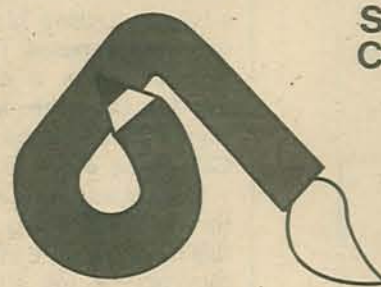
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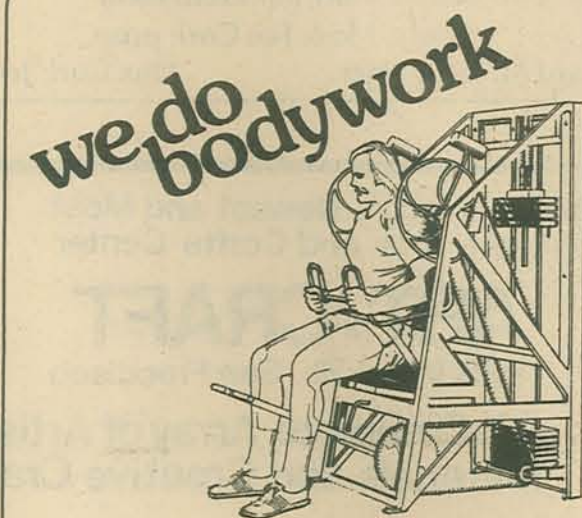
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From torture in Santiago to neglect in the Bay Area

An interview with The first Chilean refugees

Editor's note: When 130,000 Vietnamese refugees came to the US last spring, the US government spent more than \$500 million to help them resettle, provided special relocation camps, encouraged and funded private agencies to assist them, made public appeals for jobs and made it easy for them to receive public welfare. The media responded with a flood of human interest stories aimed at creating a better climate of acceptance for the refugees.

By contrast, the Ford/Kissinger administration has refused to open the doors to the thousands of Chilean political prisoners since the Sept. 11, 1973, army coup that overthrew President Salvador Allende, when the US Embassy in Santiago, conspicuous among "free world" embassies, refused to admit onto their grounds terrorized Chileans seeking asylum. Finally, in response to tremendous domestic and international pressure, Henry Kissinger announced in December 1974 the US would admit 400 Chilean political "parolees." As of Jan. 21, 1976, only 15 have been admitted. And those who have managed to slip through the red tape have been given no governmental assistance to find a job, made ineligible for welfare and warned not to get involved in politics. And the media has virtually ignored them.

The treatment of the Chilean refugees is the last link in a long chain of US atrocities in Chile—the CIA's decade-long attempt to block Salvador Allende's election; Kissinger's policy to "destablize" Allende's government and to strangle the Chilean economy; and more recently, sending \$200 million to the Pinochet dictatorship in defiance of a Congressional ban on aid to Chile.

To date, only two articles on the Chilean "parolee" program have appeared: a Jack Anderson column last November about the case of Pedro Huertas, who was then sitting in a Chilean concentration camp, and a Jan. 1 Rolling Stone article by Joe Klein that detailed the bureaucratic morass of the program. When four Chilean exiles, including two "parolees," talked to the Guardian on Jan. 26, it was the first time any US reporters had interviewed Chilean political exiles in this country. Here is their story.

By Jerry Roberts

A few minutes after midnight on Dec. 17, 1974, two plainclothes agents of General Augusto Pinochet's secret police pounded on the door of Gonzalo Reveco's house in Santiago, Chile. When Reveco, an employee in the public relations department of the Bank of South America, came to the door, the men grabbed him, blindfolded and bound him, without identifying themselves or telling him why he was being arrested. They carted Reveco off in a closed van to "La Discotheque," a torture-detention center located at Calle Iran #257 in Santiago.

Reveco was kept at La Discotheque for 13 days. "It has this name because in this place, they play music all day long with the purpose of sensory deprivation," Reveco, one of the first Chilean refugees in the US, told me through an interpreter, Pedro Huertas, another political refugee. Reveco was thrown into a small room about 12 feet by 12 feet with 30 other men and 20 women and constantly kept blindfolded and bound. Fifteen guards took turns torturing the prisoners and questioning them about people involved in the resistance movement.

Reveco was repeatedly beaten and treated to "La Parilla"—electric shock applied to the most sensitive parts of his

body while he was tied to a bed. "Also they had some sexual aberrations with women that were taken prisoner. They introduced mice into their vaginas. They had a trained dog that had sexual intercourse with the prisoners. They also used psychological torture, death threats to my wife and children. The time situation was very irregular because of the very characteristics of the 'disco.' They use sensory deprivation, they wake you up in the middle of the night and keep you from sleeping for 48 hours."

Reveco was held incommunicado the whole time he was in La Discotheque, and his family could find out nothing of his whereabouts. On Dec. 30 he was taken to "Cuatro Alamos," another torture center, and after 15 more days of maltreatment he was sent to "Tres Alamos," a so-called "free speech center." Here his food ration was increased and the worst torture was stopped. On Jan. 14, 1975, one month after his arrest, Reveco's family was finally told he was still alive.

Reveco was then sent to Ritoque, a work camp 150 miles from Santiago where he did hard physical labor under the watchful eyes of army guards. Two months later, he was shuttled back to Tres Alamos and eventually informed he had an exile decree and had to leave Chile because he was a danger to the national security. For the entire 11-month period of his incarceration, Reveco was not charged.

The Guardian interviewed Gonzalo Reveco and Pedro Huertas along with Rene Castro and Edgardo Letelier, two other Chilean exiles, on Jan. 26. All the men described tragic experiences similar to Reveco's. Huertas, a medical student at the University of Chile, was arrested at 3 am on Nov. 18, 1974, kept in a secret torture interrogation center for 45 days and imprisoned for a year. Rene Castro, an art professor, witnessed the most brutal actions of the Pinochet junta: he was rounded up in the first wave of arrests after the Sept. 11, 1973, coup that overthrew president Salvador Allende. He recalls stepping over corpses piled up at the entrance to the National Stadium. He was kept inside the stadium for two months, where he witnessed hundreds of executions. Then he spent more than a year at Chacabuco, a concentration camp in the desert in the north of Chile. Edgardo Letelier, an official of the Allende government, was placed under house arrest the day of the coup. He was lucky and managed to escape the country soon after.

Besides the time they spent in Pinochet's torture chambers and prisons, the four men share another common experience: the deplorable conditions of their new lives in the US. All are currently unemployed. Although they are theoretically permitted to work, none of

them has been given a State Department "green card" that is the real prerequisite to finding employment. Nor are they permitted to apply for or receive unemployment, food stamps or any other form of social services. They are prohibited from establishing permanent residence in the US. They have all been warned by government officials that they cannot discuss American politics or even associate themselves with groups trying to win the release of more Chilean prisoners. Neglected by the government, the Chilean exiles have been forced to fall back on their own meager resources, on small grants from private social agencies and on the good graces of a few friends to survive—find housing, food and medical care—in a strange country with a strange language.

The cases of Gonzalo Reveco and Pedro Huertas are particularly unsettling. Castro and Letelier, like several hundred other Chileans who have trickled in since the coup, came here on tourist visas, not as political refugees. But Reveco and Huertas are two of the first 15 Chilean refugees accepted into the US under a botched-up State Department program specifically designed to resettle 400 Chilean political prisoners.

In December 1974, when international outrage at the excesses of the Pinochet military government was perhaps at its highest, Secretary of State Henry Kissinger announced that the US would accept 400 of the many thousands of political prisoners then imprisoned in Chilean jails (Switzerland and West Germany by then had accepted 1000 refugees each and Cuba and the Soviet Union many more thousands). State Department officials then "consulted with Congress" about a refugee program for six months.

In June 1975, the State Department finally announced the establishment of a "parolee" program for Chileans with a labyrinth of red tape procedures that involved the Chilean government, the State Department, the Immigration and Naturalization Service, the Attorney General, the UN's Commission on European Migration and seven private refugee agencies. The parolee program had one big catch: Congress appropriated no money to run it.

By Oct. 2, nearly a year after Kissinger's announcement, not a single Chilean refugee had come into the country. In response to the situation, Sen. Edward Kennedy convened his Judiciary Subcommittee on Refugees to try to force some action from the State and Justice Departments. Kennedy's hearing yielded limited results: On Oct. 18, Pedro Huertas arrived in San Francisco, the first Chilean "parolee" in the US. By Jan. 21, another 14 political prisoners and their families, including Gonzalo Reveco, had also entered the country.



PHOTO BY RICK GROSSE

Exiles from Chile: (left to right) Gonzalo Reveco, Rene Castro, Pedro Huertas, Edgardo Letelier.

"Meals consisted of 'the war ration,' which consisted of rotting vegetables, water and a quarter piece of bread in the morning and in the night."

But the government's efforts have been token: "The Chilean refugee program has really been a failure," Dale DeHaan, a staff member of the Subcommittee on Refugees, told the Guardian. "The fact is that the program hasn't been implemented. We get the impression there isn't much enthusiasm from the [Ford] administration." DeHaan laid the blame on foot-dragging by the State Department and the Immigration and Naturalization Service.

Edwin Ledbetter, an officer of the State Department's Office of Refugee Migration Affairs, told me the real culprits were the lack of funding by Congress, the opposition of the Chilean junta and the complexity of paperwork caused by the involvement of so many agencies. "This is really the first time since World War II we've made an effort to resettle people from a rightist regime," Ledbetter said. "The determinations on security matters are more time-consuming." Asked why the government had been able to settle only 15 Chilean refugees in twice the time it settled 130,000 Vietnamese, Ledbetter said, "It's a little difficult to compare the situations. The Vietnamese had a lot more priority support from Congress and from the people of the US. Everybody viewed those people as victims. Nobody objected to trying to resettle them."

Once the Chileans are admitted into the parole program, their problems really just begin. Huertas, for example, who was told only one day in advance he was coming to the US and who was taken directly from prison to the Santiago airport, believed on the basis of conversations with program officials in Santiago that his sponsoring agency, the US Catholic Conference, would look after him financially until he was established here: "To get in under this special program, we had to have a sponsor who was supposed to arrange our resettlement. What we mean by sponsorship is an organization that is supposed to place you in a family, find you a job, provide you with a language course. They're supposed to give you a monthly allowance until you get a job."

But Huertas had a shock in store. The Catholic Conference's role under the terms of the parole program was limited to acting as a vehicle for getting prisoners out of Chile and did not include assuming financial responsibility for the prisoner. Local Catholic Conference officials responsible for working with the Chileans were unavailable for comment when I called, but Byron Park, an immigration attorney in close touch with the Chilean situation, explained, "The agency's main function was to get people out of jail and out of Chile. They just weren't equipped to deal with the people once they got here. They did the best they could under emergency circumstances."

In any case, Huertas has lived in a state of almost constant limbo since arriving. Only one day before Huertas arrived in the US, the Catholic Conference called a friend of Huertas's from the days when Huertas was an exchange student. When Huertas arrived, they dropped him off at the friend's house. "Although they were very pleased to have me," Huertas said, "they didn't expect me to spend the rest of my life with them." Huertas has since managed to find a new place to live with the help of friends.

Huertas has also had difficult problems finding work. "We are authorized to work—it is a stamp on the parolee form. But when you go to ask for a job, they ask you, 'Are you a citizen?' 'No.' 'Are you a resident?' 'No.' 'Did you come here with the purpose of being a resident?' 'No.' This is not a permanent permit, it's very peculiar, and no one wants to get involved with persons who are not clear on that."

Other Chilean refugees have similar problems: Gonzalo Reveco, for example, was shuttled around from house to house when he first arrived. The International Rescue Service, his sponsoring agency, lent him a house where he stayed for five days. Then he was placed in another house for four days. Next, a Stanford professor lent him an apartment for two weeks before Reveco finally rented an apartment in Mountain View.

And Mario Jerez, the third Chilean "parolee" in the Bay Area, who speaks almost no English, tried to enroll in an English as a Second Language program in Mountain View so he could one day perhaps get a job, but was rejected because he failed the Spanish entrance exam (he had never gone to school in Chile).

Wendy Turnbull of Amnesty International explained, "It is the most extraordinary Catch-22 situation you can imagine. They are given permission to work, but because of their status, they cannot get a green card, they cannot establish residency and they cannot return to their own country."

Meanwhile, the political and economic situation in Chile remains in a state of flux. In November, the government abolished the Committee for Peace, the most organized prisoner support group in the country, and jailed many of its members. On Jan. 21, the New York Times reported that former president Eduardo Frei, the centrist leader of the Christian Democratic party whose support was essential to the success of the Pinochet junta, has circulated a 112-page statement of opposition to the junta, an indication Pinochet's political support is rapidly eroding. And Pinochet's economic policy—fighting inflation with a depression—remains a failure: Chile's annual inflation rate is nearly 400%, the cost of living has soared 1000% in three years, and the official unemployment rate is 25%.

The first Chilean refugees in the US watch the developing political situation with considerable interest. Although they are grateful to the people who helped them escape Chile's prisons ("We want to thank all the organizations that have been supporting the Chilean cause," said Huertas), they clearly are waiting for the day they can return to Chile. "Basically, we feel that in the first place the US government didn't want to accept us," Pedro Huertas said, "and if they did, it was because of international pressure. We can continue here legally. But we don't have any way to support ourselves. That's the problem—we don't have anything." ■

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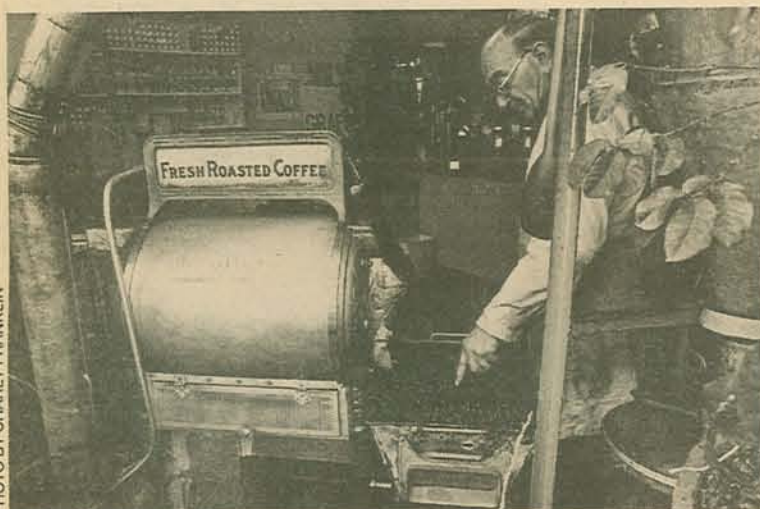
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Gourmet's guide to coffee



John Repetto mans the roaster at Graffeo's, 733 Columbus.

By Louise Cox

Research assistance by Harriet Salley

As long as you're paying record high prices these days for ordinary American coffee, you might as well spring for a little more and get something worth drinking—exotic beverages from Kenya, Jamaica, Tanzania and a host of other lands. On pages 10 and 11 is a guide to the stores in the Bay Area that specialize in gourmet "specialty" coffees. We have compared prices for three of the most popular varieties: French roast, Colombian and Mocha Java (a time-honored blend of Mocha from Yemen and Java from Java).

All the stores listed maintain a fresh supply of roasted beans

which they will grind for you or sell whole. Coffee connoisseurs agree you should not buy more ground coffee than you will use in about ten days. Beyond that, they warn, the coffee will go stale and taste flat. Whole beans will last up to 30 days, and you'll get better coffee if you grind the beans just before brewing.

Most of these stores sell coffee grinders. They generally run around \$15, though we did find a \$9.95 model at Cost Plus. Pulverizing the beans in a blender works about as well.

The prices listed here were accurate at press time, but coffee prices have been rising lately at such a rapid clip that

you shouldn't be surprised to find them higher when you go shopping. Industry spokespeople offer several reasons for the increases. The most frequently cited is a frost last July in Brazil, which reduced the season's coffee crop to 25% of normal. Other explanations: Too much rain in Colombia last fall, causing the crop to drop off by 30%. Political upheavals in Ethiopia, which have led to a breakdown in internal transportation and chaotic shipping conditions. The civil war in Angola, which has ground the coffee industry there to a halt. Idi Amin's expulsion of the Indians from Uganda two years ago, which disrupted that country's economy.

Furthermore, coffee exporters now have a fairly effective cartel along the lines of the Organization of Petroleum Exporting Countries, and they have been able to command better prices in the world coffee market. Whatever happens to the price, though, Americans will undoubtedly continue to pay it for the privilege of getting wired daily, just as they have shown no great reluctance to shell out upwards of 60¢ a gallon for gasoline. In fact, if it came down to it, the country could probably hold out longer without oil than without coffee.

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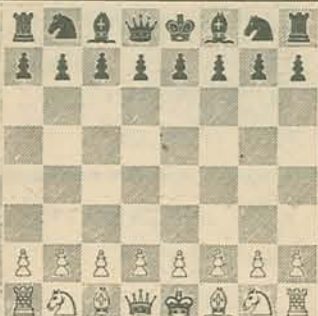
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East Bay	French Roast per lb.	Colombian per lb.	Mocha Java per lb.	Varieties of coffee	Roast own beans	Number of bulk teas	And...
ALADDIN COFFEES 6050 College, Berkeley, 654-4444, 7 am-midnight, Mon.-Sat.; 7:30 am-9:30 pm, Sun.	\$2.30	\$2.20	\$2.40	30	no	50	Herb Caen reported this place is owned by the Rev. Sun Myung Moon, but they say it's owned by a "nice Jewish man." Deli serves hot corned beef and pastrami sandwiches, Fantasia pastries.
CARAVANSARY 2908 College, Berkeley, 841-1628, 10 am-6 pm, Mon.-Sat.; noon-5 pm, Sun.	\$2.45	\$2.65	\$2.95	27	no	30	Guatemalan maragogipe a flavorful, medium-bodied coffee, \$2.80/lb. Wine, cheeses, gourmet goods.
CHEESE COFFEE CENTER 2110 Center, Berkeley, 848-7115, 8:30 am-6 pm, Mon.-Sat.	\$2.55	\$2.50	\$2.95	30	no	40	For something different, try their coffee from Yunan Province, China, \$2.95/lb.—very strong and rich. Excellent choices of cheeses.
COFFEE CONSCIOUS 1599 Solano Ave., Berkeley, 526-2204, 10:30 am-6:30 pm, Mon.-Sat.	\$2.40	\$2.40	\$2.70	26	yes	30	For an unusual tea, try the lychee, a nicely scented black tea, or their special jasmine, both \$1.60/¼ lb.
COFFEE MARKET 1578 Hopkins, Berkeley, 526-1333, 9:30 am-6 pm, Mon.-Sat.	\$2.25	\$2.45	\$2.65	23	no	60	Special blend is Charlie's choice—a combination of Jamaican Blue Mountain, Sumatra, Mocha and French roast, \$2.55/lb. House blend is milder, \$2.05/lb.
COFFEE MILL 3363 Grand Ave., Oakland, 444-1653, 9:30 am-6 pm, Mon.-Fri.; 10 am-5 pm, Sat.; 11 am-4 pm, Sun.	\$2.60	\$2.55	\$2.75	33	no	60	Jamaican Blue Mountain blends—both made with 25% Blue Mountain plus four others. Fairly sweet blend, \$4.20/lb., full-bodied blend, \$3.75/lb.
ISTANBUL EXPRESS 2432 Durant, Berkeley, 848-3723, 9:30 am-6:30 pm, Mon.-Fri.; 10 am-6 pm, Sat.	\$2.35	\$2.40	\$2.85	25	yes	15	"Turkish stone ground," \$3/lb (pulverized). Wide variety of chocolate—shavings, chocolate bars, ibarra (Mexican chocolate drink).
PEERLESS COFFEE CO. 260 Oak, Oakland, 763-1763 8:30 am-5:30 pm, Mon.- Fri.; 9:30 am-5 pm, Sat.	\$2.45	\$2.35	\$2.65	27	yes	30	Low prices because they are the supplier and roaster for other stores. Suggest Viennese blend, \$1.99/lb. Costa Rican, \$1.85/lb. Museum of antique grinders, kitchen furnishings.
PEET'S COFFEE 2124 Vine, Berkeley, 841-0564, 9 am-6 pm, Mon.-Sat. 4050 Piedmont Ave., Oakl., 665-3228, 9 am-6 pm, Mon.-Sat.	\$2.30	\$2.30	\$2.30	20	yes	25	Proprietor Alfred Peet is a veritable walking encyclopedia on coffee. They have three types of caffeine-free coffees which run \$2.75-\$3.35/lb. Medium-bodied house blend, \$1.95/lb.
SAYAT NOVA INTL. 1887 Solano Ave., Berkeley, 527-2221, 9 am-6:30 pm, Mon.-Sat.	\$2.40	\$2.40	\$2.40		yes	25	Specialize in blends of Near & Middle East. Weekly specials: 15% off certain types. Colombian Arabian, full-bodied coffee, \$2.40/lb. Good selection of cheese, herbs, spices.

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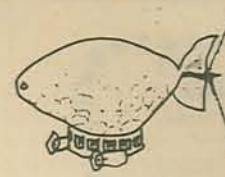
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AMERICAN PIE 3101 Sacramento, 929-8025 10 am-6:30 pm Mon.-Sat.	\$2.60	\$2.60	\$2.75	19	no	24	House blend, \$2.35/lb., changes twice a month. Rocline filters—as good as Melitta and cost about 35% less.
BLANKA'S 160 W. Portal, 664-9968, 6 am-5 pm, Mon.-Sat.; 7 am-2 pm, Sun.	\$2.50	\$2.50	\$2.50	21	no	3	Their light American is a favorite, \$2.50/lb. They also serve hearty lunches and breakfast all day.
CAFE TRIESTE 601 Vallejo, 982-2605, 11 am-6 pm, Mon.-Sat.	\$2.45	\$2.45	\$2.45	19	no	no	Happy Italian atmosphere. Next door to the store is the lively cafe, which serves most of their blends and cappuccino (55¢ a cup), plus four kinds of espresso (40-60¢).
CAPRICORN COFFEE CENTER 353 10th St., 621-8500, 10:30 am-6:30 pm, Mon.-Sat.; 11 am-5 pm, Sun.	\$2.50	\$2.75	\$2.75	32	yes	20	SF's leading roaster—supplies many other stores, including the Co-op Groceries. (The Co-op sells coffee for a little less.) Excellent, educated advice here.
CARAVAN COFFEE 531 Castro, 626-0507, 10:30 am-6:30 pm, Mon.-Sat.; 11 am-5 pm, Sun.	\$2.45	\$2.45	\$2.55	25	no	100	Try their Turkish—finely ground cardamon seeds give it an unusual flavor: \$2.39/lb. Vast stock of herbs, many for medicinal use. Seven varieties of ginseng.
CARAVANSARY 2263 Chestnut, 921-3466, 10 am-10 pm, Mon.-Sat. 310 Sutter, 362-4640, 10 am-6 pm, Mon.-Sat.	\$2.45	\$2.65	\$2.95	24	no	35	Large selection of cheeses, gourmet goodies. Carry Marin Red Zinger tea, made from local herbs (\$1.05/¼ lb.).
COFFEE BIN 3858 24th St., 648-2151, 11 am-6 pm, Tues.-Fri.; 11 am-6 pm, Tues.-Fri.; 10 am-5 pm, Sat.	\$2.75	\$2.45	\$2.95	25	no	17	House blend, medium-bodied, \$2.25/lb. Arabian Mocha, \$3.65/lb. They follow their own advice and keep beans in closed canisters instead of open bins.
COFFEE MERCHANT 743 Irving, 665-1915, 8:30 am-5:30 pm, Tues.-Fri.; 10 am-2 pm, Sat.				25	yes	30	They won't give prices on phone, because they reason that "more people come in if they don't know the price."
COST PLUS 2552 Taylor, 673-8400, 10 am-9 pm, Mon.-Sat.; 11 am-7 pm, Sun.	\$2.18	\$2.18	\$2.27	25	no	34	El Salvador is lowest priced—\$1.66/lb. Usually have two types of coffee available for tasting, as well as one or two teas.
FREED, TELLER & FREED 1326 Polk, 673-0922, 9 am-6 pm, Tues.-Sat.	\$2.55	\$2.55	\$2.75	25	yes	21	Aristocratic heritage is shown by pre-earthquake photos of original store. Knowledgeable advice.
GRAFFEO'S 733 Columbus, 986-2420, 9 am-6 pm, Mon.-Sat.	\$2.20			2	yes	no	A favorite among North Beach residents, maybe because of the "Italian Power" poster, crackling roaster and secret Italian blend.
THE GRANARY OF SF 1051 Howard, 626-4294, 9 am-6 pm, Mon.-Sat.	\$2.60	\$2.65		12	no	40	Discounts on purchase of five pounds or more. Wide selection of cheeses, fruits, macaroni.
HAIG'S DELICACIES 642 Clement, 752-6283, 10 am-6 pm, Mon.-Sat.	\$2.49	\$2.49	\$2.49	20	no	30	All varieties, \$2.49/lb. Restaurant is a Guardian all-time favorite—all kinds of Middle Eastern foods to take out or eat there.
HARDCASTLE'S 3011 Fillmore, 931-1046, 9 am-9 pm daily.	\$2.45	\$2.45	\$2.45	28	no	22	Outgrowth of Capricorn; carries most of their varieties. Pleasant eating area has hot and cold sandwiches, pastries, espresso, cappuccino, cafe latte: 30-50¢ a cup.
HOUSE OF COFFEE 1618 Noriega, 681-9363, 9 am-6:30 pm, Tues.-Sat.	\$2.80	\$2.60	\$2.80	24	yes	18	Specialize in the dark, stronger coffees of the Middle East. Turkish, \$2.60/lb. Unusual blend is the Israeli—strong, full-bodied, \$2.60/lb.
MALVINA'S 512 Union, 392-4736, 8 am-6 pm, Mon.-Sat.; 11 am-5:30 pm, Sun.	\$2.50	\$1.80	\$2.80	7	yes	10	House blend is a good buy at \$1.95/lb. Restaurant upstairs serves lunch. Mocha, espresso, cappuccino, etc. You can buy your own espresso machine for \$300.
MEAT MARKET 2123 24th Ave., 285-5598, 10 am-midnight daily.	\$2.60	\$2.50	\$2.50	25	no	23	House blend changes every two weeks, \$2.35-\$2.60/lb. Serve lunch, pastries, coffee drinks like Dutch coffee, with butter, chocolate, cream and cinnamon: 75¢.
MOON'S COFFEE/WINES 2018 Clement, 752-7758, 10 am-8 pm, Mon., Wed., Sat.; noon-6 pm, Sun.	\$2.50	\$2.55	\$2.55	26	no	15	No charge to blend at your request—and help in deciding on a special blend. House blend (light or dark), \$2.80/lb.
T. A. MUNCHKIN 212 Church, 863-3428, 10 am-11 pm, Mon.-Sat.; noon-11 pm, Sun.	\$2.40	\$2.50	\$2.55	27	no	24	A closet-sized store with friendly service. Celebesa Kalossi, \$2.65/lb. Also sells Bud's ice cream.
SAMIRAMIS IMPORTS 2998 Mission, 826-3366, 10 am-6 pm, Mon.-Sat.	\$2.35	\$2.35	\$2.35	6	no	25	Middle Eastern coffees are their specialty. Arabian Yemen, \$2.35/lb. Also spices and belly dancing costumes.
SUNFLOWER COFFEES 145 Natoma, 495-3289, 7:30 am-4 pm, Mon.-Fri.	\$2.60	\$2.60	\$2.60	10	no	30	Hidden off New Montgomery. Good house blend of five varieties, \$2.60/lb. Restaurant serves sandwiches, salads, soups. Will ship coffee or tea almost anywhere.
SUPREME BEAN 740 Market St., 982-6517, 10:30 am-5:30 pm, Mon.-Fri.	\$2.75	\$2.75	\$2.90	19	no	no	Tiny place just outside the financial district. House blend makes a nice morning coffee: \$2.50/lb.
VOORHEES, Hagen & Roux 1630 Haight, 861-3953, 11 am-6 pm, Mon.-Sat.	\$2.65	\$2.65	\$2.65	20	no	42	They'll blend to order and keep your personal blend on file in their book. They also carry parts for your worn-out or broken coffee maker—just about all kinds.

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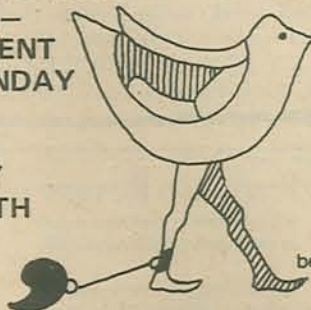
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THE ADVENTURE OF SHERLOCK HOLMES' SMARTER BROTHER, written and directed by Gene Wilder. Metro, Union Street, SF.

THE BLACK BIRD, written and directed by David Giles. Ghirardelli Sq. Cinema, SF; UA, Berkeley.

Two weeks ago I posited in this column what might be termed the "political" explanation for the collapse of Hollywood comedy: that comedy disappeared along with the big studio moguls, because when Louis B. Mayer and Harry Cohn abdicated there was nobody left to enforce the rules of Hollywood comedy. But there is also an ideological explanation for why the conventions of Thirties comedy have not been successfully revived: Hollywood comedy in the Thirties was unashamedly, innocently sexist.

Thirties melodramas were full of devoted, suffering wives, but it's hard to think of a comic heroine who couldn't at least be identified as an "heiress." Katharine Hepburn, Jean Arthur and their sisters were spunky and independent, often street wise, sometimes even cynical; they made ter-

rific sparring partners for the male stars of the Thirties, but they were never allowed to fight in the main event. The classic — almost required — denouement of Thirties comedy was what might fairly be called the renunciation scene, in which the heroine gives up her career and fights for her man.

The last conventional romantic comedy to make a big commercial success was probably Neil Simon's *Barefoot in the Park*. He has run his formula by us again and again with the elements slightly varied, most notably in *The Odd Couple*, a unisex version of *Barefoot in the Park*.

In Simon's most recent film, *The Sunshine Boys*, he recycles *The Odd Couple*, this time having the husband-wife roles played by two old men, the once inseparable halves of a vaudeville act named Lewis and Clark. *The Sunshine Boys* makes passable entertainment — some good jokes, some bad running gags (about trying to open doors and jamming the locks), a very good, quiet performance by George Burns in the "wife" part, an erratic performance by Walter Matthau in the "husband" part (when he is loud, Matthau is very, very loud), a fine performance by Richard Benjamin as their go-between — their



Marty Feldman with taciturn friend in "

marriage counselor, as it were.

The Sunshine Boys is a conventional romantic comedy in disguise, in reverse drag. It exists in this form because if Simon tried to use the conventions of Thirties comedy straight — if he tried, in effect, to give us a new, straight version of *Barefoot in the Park* — his work would be hooted off the screen. Simon makes the conventions of romantic comedy work for him by pretending that he's not doing a romantic comedy at all.

Seeing the most successful writers, like Simon, squirm within the confines of conventional movie comedy, other writers have retreated from the conventions altogether. They don't even try to follow the rules or, for that matter, to break the rules; they simply don't recognize that the rules are there. In this new-style



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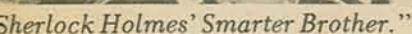
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This problem is exaggerated to ridiculous proportions in *The Black Bird*, an abominable spoof of *The Maltese Falcon*, which features George Segal, Stephane Audran, three good jokes and seven laughs (every joke is repeated at least once). At today's prices, that's 50¢ a laugh. The film was written and directed by David Giles, who, like Gene Wilder, apparently thought that structure would only get in the way of his terrific jokey ideas. Giles ignores Dashiell Hammett and throws in everything that crosses his mind — including one scene, totally unexplained, that takes place in a Forties ball-

Sherlock Holmes' Smarter Brother is by far the better of the two. It's a very pleasant film with some very funny scenes — Gene Wilder (who wrote and directed it) doing

Looking at *Lucky Lady* and *The Sunshine Boys* and other conventional comedies, one can certainly understand why they have backed away from Hollywood's comic conventions. One understands the desire for greater freedom, but one also gets the feeling that the new comic filmmakers are working in a vacuum — without tradition, without disciplines, trying to pull a whole film out of themselves. Looking at *Sherlock Holmes' Smarter Brother* and *The Black Bird*, one feels that somehow Hollywood's new comic filmmakers will, like the citizens of Rousseau's Commonwealth, have to be forced to be free. ■

*

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The day before ACT premiered Tennessee Williams's new play, *This Is (An Entertainment)*, a press conference took place in the crowded, smoky, Green Room of the Hotel Raphael on Geary. There Williams, 64 years old, mustachioed and charming, fielded a barrage of questions ranging from which performer he would most like to work with again (Brando, "our greatest actor") to whether he wrote homosexual dramas in heterosexual disguise (he says he doesn't).

The most frequently voiced inquiry (and it was asked in many forms during the two-hour conference) was why this eminent playwright chose San Francisco to premiere a major work? The gist of Williams's replies was that the play was offered to ACT because he finds the company so wonderfully talented. Since ACT performers were at that very moment dandling his latest creative baby about in rehearsals, those answers could be construed as

protectively diplomatic. For on opening night it became instantly clear there were other reasons besides ACT's artistic endowments that brought Williams and his drama to SF.

This Is calls for a cast of more than 40 characters, and even with actors doubling in roles, the lavish conception and sheer size of this drama, as it now stands, would probably preclude a Broadway production. These days, most economically feasible dramatic works are all chamber pieces. For example, *Equus*, the Broadway hit due at ACT later this month, has a cast of 14. Ergo, the choice of ACT for *This Is* may have little to do with talent. ACT is currently the largest repertory company in the nation (they employ more than 200 people annually). It's quite likely they're the only ready-made group able to handle the numerical demands and production costs of the play.

Another motive for Williams's westward movement was unfortunately demonstrated about three minutes after the Geary curtain went up. Eastern producers were hardly likely to have been fighting over a chance to put on this inchoate work. *This Is (An Entertainment)* is not only not particularly entertaining, it's a pathetic, desperately un-

imaginative effort. In fact, I find it difficult to believe that any group that truly cherishes and respects Williams's talent would produce this embarrassingly weak play.

The drama, such as it is, takes place in a decaying hotel in an unnamed country. Outside, revolution rages; inside tremble the fetid remains of the aristocracy (an elderly principessa, an ancient dandy, etc.). A new guest arrives: a countess, a lady "no longer young." With her comes a retinue of dogs, children, nanny, husband and chauffeur/lover. She sends the dogs out to chase swans and the children out to run naked on the beach. She changes clothes numerous times and finally changes lovers: the revolutionary rebel leader supplants the chauffeur.

It's not much of a plot, a problem acknowledged by the play's director Allen Fletcher, who refers to *This Is* as a "dramatic poem." But it's not much of a poem either. Williams essentially creates a disjointed collection of caricatures who cavort with each other in what he calls "a bizarre fantasy" that examines the "funny side of revolution."

The comic aspects include the countess's husband, the always horny count who appears in a bright red wig with antlers (the sign of the

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Crumbling countess Elizabeth Huddle cuddles up to her lover, Nicholas Cortland.

cuckold) that grow longer as the show progresses. The countess is revolted by him and his bodily needs. "Jerk it," she says eloquently to her pleading husband, "but don't come on the rug." The count, a powerful man, takes out his sexual frustration on the world. "Kill, kill. Clobber, clobber," he screams into a telephone that's decorated with a swastika and a rose.

As the maids run around in pantyhose and pasties and everyone tries to seduce the bellboys, Williams strains mightily in an effort to hold this mess together. Often he awkwardly tries to indicate that he too knows what a deadly hash the show is. "At times," says the countess in an aside to the audience, "you may confuse it [the play] with a skin flick." She's wrong. Williams's imagery is always

more skillfully acrimonious. "The animals in the zoo are dying of malnutrition," the count reports to his wife. "Feed them your ass," replies the lovely lady. Although undeveloped dramatically, the countess is theoretically an interesting character. Like many of Williams's other personae, this woman, attached to the past and haunted by her clear view of the future, is an oblique self-portrait.

The role of the countess, here played by Elizabeth Huddle, is one of those gargantuan Williams female parts ("creations of a perfervid imagination," says Williams). Huddle is a very fine actress, and she works impressively hard, but ultimately she looks and acts more like a healthy young peasant than the driven, slightly putrescent countess. As her lovers (he plays both of them), Nicholas Cortland spends most of the play displaying his bare, rippling torso, while Ray Reinhardt as the antlered husband looks as though he ardently wants to be anywhere else.

There are many things director Fletcher might have done to help Williams rise a bit from this dramatic morass, but he doesn't do much. Mounted on a revolving stage that makes the numerous scene changes look like a sluggish game of musical chairs, the overlong production is turgid, cluttered and grandiose.

Williams defensively states that *This Is* is still in a "first draft" state, that it's still very much of a "work-in-progress." But evidently ACT doesn't agree. There's no mention of "work-in-progress" in their pro-

grams. Moreover, people who lay out \$19 for a pair of Saturday night seats are not informed that they're to see a raw "first draft." Also, the ACT production is just dripping dollar signs—many thousands of them. Why spend that kind of money on a play that's only half baked?

But the big question remains: Why did ACT put this play on at all? Anyone who had given the script even a cursory reading must have known it was terrible. So why do it? Blind admiration for Williams? Considering ACT's treatment of other playwrights, living (Albee) and dead (Shakespeare, Ibsen, Rice), that seems a dim possibility. Was it an avaricious itch for the international publicity the premiere will bring the company? Perhaps. For Williams has not written a stage hit for more than a decade. He, not ACT, will be blamed for the failure of *This Is*.

Williams ends his recently published *Memoirs* by poignantly saying, "High station in life is earned by the gallantry with which appalling experiences are survived with grace." May he gracefully survive this one and move on to worthier projects and more protective friends. □

Short takes

SF dancer Margaret Jenkins will use her recent grant from the SF Foundation to augment spring activities of her existing company. Included is a series of Sunday night informal lecture/demonstrations designed elucidate the mysteries of modern dance.

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BY NANCY DUNN

POETRY

Poetry for the month of February. Deadline for next month's listing is 2/18, noon. Send entries (complete with date, time, exact location, phone number and admission) to Calendar, c/o the Bay Guardian.

Ernesto Cardenal, one of the foremost Latin American poets (from Nicaragua), 2/3, 7:30 pm, Everyman Theatre, 24th St./Mission, SF. \$2 donation, co-sponsored by SF State Poetry Center and the Comité Civico pro la Liberación de Nicaragua.

Group reading: Harold Norse, Jessica Tarahata Hagedorn, Andrei Codrescu, Bob Kaufman, Lawrence Ferlinghetti, Roberto Vargas, Neely Cherkovsky, Jack Micheline and others, 2/9, 8:30 pm, Little Fox Theatre, 531 Pacific, SF. 362-8193, \$2, tickets at City Lights Bookstore, SF.

Group reading: Lawrence Ferlinghetti, Victor Hernandez-Cruz, Avotcja, Ena Hernandez, Nina Serrano and Roberto Vargas, 2/13, 7:30 pm, Wabe Theater, Lone Mountain College, 2800 Turk, SF. 558-2335, \$2, to benefit Walden House Drug Rehabilitation Center.

Gary Snyder, 2/13, 8 pm, Martin Luther King Jr. High, 1781 Rose, Berk., \$3, to benefit Balasaraswati Music and Dance Company, tickets at Myths and Texts Bookstore, Berk.; also 2/14, 8 pm, Gunn High School, Palo Alto, \$2, 321-8382, to benefit the Institute for the Study of Nonviolence, tickets at Kepler's and Plowshare bookstores in Palo Alto.

Berkeley Art Center: Ernest Landauer on Marty Kane's paintings and sculpture, 2/29, 3 pm, 1275 Walnut, Berk., 849-4120, free.

Berkeley Public Library: Peter Pusseydog, Jeanne Lance and Lynn Danielle, 2/19, 7:30 pm, Shattuck/Kittredge, Berk., 644-6100, free.

Cody's: William Talcott and Jeanne Sirotkin, 2/4, Lenore Weiss, Sylvan Grey, David Glicker and Mark Wiesinger, 2/11; Ruth Weiss and Gerta Penfold, 2/18; John Robinson and Lawrence Fixel, 2/25; all 8 pm, Telegraph/Haste, Berk., 845-7852, \$7.50 donation.

El Sobrante: Poets Coalition open mike, 2/11 and 25, 8 pm, 4858 Morwood, El Sobrante, 222-1421, free. Rides leave La Salamandra in Berk., at 7 pm.

Eye of the Beholder: Paul Mariah and David Metzger, 2/12; Paul Goepfert and Bo Beausoleil, 2/26, 9 pm, 1794 Haight/Shrader, SF. 221-3006, free.

Forefront Readings, poets and scientists share the stage for the evening: Thom Gunn and environmentalist Harold Gilliam, 2/5, 8 pm, in the Exploratorium, 3601 Lyon/Bay, SF. 563-7337, \$1.50/\$1 srs., students, members.

Intersection: Frances (Linenthal) Jaffa and Ann Rice, 2/2; Robert Creeley, 2/3; Hunce Voelcker and Andrei Codrescu, 2/9; Cyn Zarco and Wilfred Castano, 2/10; Grace Wade and David Shaddock, 2/16; Wayne Miller and John Oliver Simon, 2/17; Jack Marshall and Steven Vincent, 2/23; Georgette Cerutti and Nancy de Muri, 2/24; all 8:30 pm, \$1 donation. Open mike, Wed., 8:30 pm, \$5. Workshop in Contemporary Poetics, led by Diane diPrima, 10 am-5:30 pm, on William Carlos Williams on 2/14 and on Charles Olson on 2/21, \$25 for both sessions. All at 756 Union, SF. 397-6061.

KPFA: Literature of Hard Times, 2/1, 8 pm; Ivan Arguelles, 2/6, 10:30 pm; Gary Snyder, 2/10, 9 pm, reading poetry and discussing

the music of South India; Toby Lurie, 2/11, 8:30 pm, interview with excerpts from his sound-poems; poets of Fresno, 2/17, 11:30 am, both past and present; Kenneth Rexroth, 2/21, 3:30 pm, taped at his December reading at the SF Museum of Modern Art; John Beecher, 2/24, 9 pm; all on KPFA (94.1 FM), 848-6767.

La Pena: poetry, music and dance with Eloisa Vasquez y su Cuadro Flamenco, 2/1, 8:30 pm, \$1.50; Ernesto Cardenal, 2/6, 9 pm, with Telma Nava; African poetry plus African American music from Infinite Sound, 2/14, 9 pm, \$2; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: Clive Matson and Michael Reynolds, 2/2; Phil Surtree, Sue Surtree and Thomas Dawson, 2/9; Patricia Traxler and Max Schwartz, 2/16; Jonathon Kleer, A. Ragge Rastaman and Really Rastawoman, 2/23; featured poets at 8 pm, open mike at 9:30 pm, 2516 Telegraph, Berk., 841-9070, free.

La Val's: Ernest Lowe, 2/3; open, 2/10; Josephine Stewart, 2/17; Andre Laloux, 2/24; featured poets at 8 and 9:30 pm, open reading in between, 1834 Hearst/Euclid, Berk., 848-2517, free.

Owl and Monkey: Kit Duane, 2/4, reading prose; Peggy Ruse and Peggy Cavanah, 2/11; benefit for women's caucus from SF State, 2/15, 2 pm, with Maria Malek, Denise Taylor, Suki Durham, Peggy Ruse, Judith Small and Frances Phillips, \$1; Lewis MacAdams, 2/18; David Hoag and Grace Harwood, 2/25; 8 pm (except benefit), 9th Ave./Irving, SF. 664-9892, free.

Poetalk: Edna Shipley-Connor, and Marilyn King, 2/5; Sharon Bard and Theresa Kusske, 2/12; Sharon Lee and Ninon, 2/19; Marilyn Shea, 2/26; 7:30 pm, Cody's, 2554 Telegraph/Haste, Berk., 845-7852.

Pyramid: Gary A. Blackman, 2/5; Pat Fanning, 2/12; Jennifer Stone, 2/19; P. E. Williams, 2/26; 104 Columbus/Jackson, SF, free.

Russo's: open mike, Tues., 8 pm, 524 Union/Columbus, SF, free, sponsored by the Bay Area Poets Coalition.

SF Museum of Modern Art Poets Theatre: Three Young Poets, 2/26, 8 pm, David Bromige, Michael Davidson and Michael Palmer, 4th floor, Van Ness/McAllister, SF. 863-8800, \$2/\$1.50 srs., students, members.

SF State Poetry Center: Robin Blaser and Ebbe Borregaard, 2/11; Alice Notley and Bill Bathurst, 2/18; Louise Gluck and Kathleen Fraser, 2/25; all 3 pm, Barbary Coast Room of the Student Union, on the campus, 19th Ave./Holloway, SF. 469-2227, free.

UC Berkeley: David Bromige and Sherril Jaffe, 2/12, 8 pm, 160 Kroeber Hall, on the campus, 642-2561, free.

Ye Rose and Thistle: Donna Lane, 2/2; Judith Serin, 2/9; Judith Small, 2/16; Irene Drennan, 2/23; featured poets at 9:30 pm and open reading at 8:30 pm, 1618 California/Polk, SF. 285-4581, free.

Poetry for the People, a class at SF City College, will explore Third World, prison and street poetry, classes begin 2/2, one day and one evening class still open, call 849-2572 for more info. Register at the college, Ocean/Phelan, SF.

Poetry workshop, informal discussion of technique with group criticism, Thurs., 6:30-9:30 pm, Marina Jr. High, Chestnut/Bay, SF, for more info call Stephen Herman, 661-4815, free. □

and an expert marksman, Hedda is, as one critic said, "all drive and no direction." With delicious skill, Ibsen makes the unhappy woman's frustrations the stuff of great drama. The film has some classic scenes, particularly those between Hedda and the lecherous Judge Brack—superb examples of layered theatrical double-entendres. *Hedda* shouldn't be missed. (Vogue, SF)—I.O.

Hustle

Aside from suicide, murder, kinky sex, police brutality, fetishism, bombings, beatings, crazies, Mafia-type killings and all-around sadism, not too much happens in this film-flam hybrid. The dialog is sterling (Silliphant notwithstanding) soap opera, which makes it a happy hook-up to the current suds vogue. As a film, however, it has been tried and found wanting, and Burt Reynolds's compassionate cop characterization should set the LAPD back ten years. Oh, yes, with Catherine Deneuve. (Alameda III, Alameda; Regency II, SF)—Z.J.

Lies My Father Told Me

A new film by Jan Kadar, who directed the stunning *Shop on Main Street* but falls under the mystique of extreme bathos in his latest film—giving us overbearing Jewish grandfathers, saintly, ever-patient Jewish mothers and lecherous, gambling Jewish fathers, all wallowing in the milk of human kindness. It's laid on so thick that the milk curdles; color this film cottage cheese. (Music Hall, SF; Parkway II, Oakl.)—M.S.

Lucky Lady

The screenplay of this film about rum-running during prohibition sold for nearly half a million dollars and was designed to cash in on old movie formulas, but the picture doesn't quite click. The first third is supposed to be like a lightweight Thirties adventure film (say, the Gable-Harlow *Red Dust*). The second third is supposed to be like a Thirties romantic comedy—and though they're not perfect, these parts are, at least, good natured and lively. But in the final reels, the picture turns sourly violent. With Liza Minnelli, Gene Hackman and Burt Reynolds. Directed by Stanley Donen. (Alexandria, SF; Plaza I, Daly City)—L.P.

The Magic Flute

The fulfillment of a lifelong dream by Swedish film master Ingmar Bergman, this may very well be the finest opera film ever created. Wolfgang Mozart assists with a lively, listenable score, cinematographer Sven Nykvist supplies breathtaking color and framing. One of the high points of a season highlighted so far by *Mr. Quip* and *Gifts of an Eagle*. (Act I, Berk.; Surf, SF)—M.S.

The Man Who Would Be King

Directed by John Huston, this film has a little something for everyone—a little *Treasure of Sierra Madre*, a little *Lost Horizon*, and very little Rudyard Kipling. Sean Connery's Scotch is unbonded as he and Michael Caine ably raise Cain in this entertaining, if slightly incredible, tale of two profligates loose amid the Masonry of the far-flung British Empire beyond Afghanistan. Christopher Plummer turns in a plum of a performance as Kipling; Morocco doesn't do quite as well playing India. (Albany, Albany; Larkin, SF; Serramonte I, Colma)—Z.J.

Murder on the Orient Express

A so-so mystery, but the costumes by Tony Walton are ravishing, and the food served on the Orient Express looks terrific. This picture is really nothing more than a series of star turns, but since the stars here are Ingrid Bergman, Sean Connery, John Gielgud, Wendy Hiller, Vanessa Redgrave et al., it is easily worth the price of admission. (Showcase I, Oakl.)—L.P.

One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythified version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Regency I, SF; Piedmont, Oakl.)—L.P.

The Romantic Englishwoman

A Joseph Losey film scripted by Tom Stoppard, by and large entrancing, with Helmut Berger playing the same petulant gigolo he played in Visconti's *Conversation Piece* (with the same wardrobe by Yves St. Laurent). (Castro, SF; Lumiere, SF)—M.S.

Special Section

Director Costa-Gavras (*Z*, *State of Siege*) once again rattles the chains of perverted justice in his most objective political statement to date. Link by riveting link he forges his indictment against the abuse of power by the manipulated and manipulative Vichy government of 1941 and its use of guile and cunning to enforce the monstrous "Special Section," a retroactive law that permits the retrial and execution of already-sentenced political prisoners. Michel Lonsdale, Claude Pieplu and Louis Seigner head an exquisitely tempered cast, and the direction, dialog and camera work cannot be faulted. But the strength of any chain is no more than its weakest link, which, in this film, is the feeling of déjà vu, the sense of being barely but perceptibly out of date. As a film, *Special Section* is superb: as a political comment, it attacks sensibilities already blunted by revelations about our own government. (Stage Door, SF)—Z.J.

The Story of O

The Grove Press bestseller which inspired a musical called *Maim*—you'll recall that great show-stopping tune, *You Always Hurt the One You Love*. I'm not really hurt by a film version of this paean to pain, though I think playing it at the overpriced Cannery Cinema a real pain in the pocketbook. (Act II, Berk.; Cannery, SF; Serramonte IV, Colma)—M.S.

The Sunshine Boys

Walter Matthau and George Burns are a lot funnier than the incessant jokes in Herbert Ross's film version of the Neil Simon comedy about a team of vaudeville comics—Lewis and Clark—who haven't spoken to each other in

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MOVIES

★ OPENINGS

Hester Street

A story of Jewish immigrants on New York's Lower East Side at the turn of the century—a sort of continuation of *Fiddler on the Roof*, partly in accented English, partly in Yiddish with subtitles. Done in the muted texture and slow pace of a foreign film, *Hester Street*

is at base an American story, and it touches on some basic American themes—the struggle of immigrant groups to assimilate, the pain of leaving old-country ties to come to a new society that thrives on rootlessness, tradition versus Americanization—and, within its limits, it has a largeness of spirit that American cinema seems almost to have lost. (2/4 at the Lumiere, SF)—L.P.

MINI-REVIEWS

The Adventures of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marty Feldman as a man with a "photographic memory" for conversations, and Madeline Kahn as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of *A Masked Ball*. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Metro I, SF)—L.P.

Barry Lyndon

Stanley Kubrick's film, based on a novel by William Makepeace Thackeray, is really too beautiful—so carefully composed and textured and colored that its beauty becomes banal. But Thackeray's tale of a rake's progress and subsequent undoing is entertaining pulp and survives even Kubrick's mighty effort to crush all the life out of it. Perhaps Bruce Springsteen can explain why this \$15,000,000 soap opera merited a Time cover story. (Northpoint, SF)—L.P.

The Black Bird

A spoof loosely based on *The Maltese Falcon*, with George Segal and Stephanie Audran. The perfect film for anybody who can afford to pay a dollar a joke. (Ghirardelli, SF; Parkway I, Oakl.; UA III, Berk.)—L.P.

Dog Day Afternoon

One of the best films of the 1975 season. Stars Al Pacino (is he being typecast as a crook?) and John Cazale, in a story based on a true Brooklyn bank robbery which goes haywire, winding up with more media coverage than the crucifixion. Directed by Sidney Lumet, a master of the art. (Alhambra II, SF; Berkeley, Berk.)—M.S.

Hedda

"You don't know what it means to me to be able to say a few kind words about something. I'm almost overcome with happiness to be able to announce with heartfelt appreciation that *Hedda Gabler* is something else again." That statement was written in 1918 by the 25-year-old Vanity Fair drama critic Dorothy Parker. Amazingly, the sentiment holds true and I'm equally delighted to recommend highly the Royal Shakespeare Company's new film version of the awesome 1891 Ibsen play which they call simply *Hedda*.

Starring Glenda Jackson, with Jenny Linden (they were paired once before in Ken Russell's *Women in Love*), this magnificent movie is not without a few minor shortcomings. Some of the characterizations, such as Hedda's bumbling husband Tesman, are aggravatingly broad, while some of Ibsen's dramatic devices creak badly. Glenda Jackson (who seems to be becoming almost a caricature of herself) gives a fine performance as the bored and seething Hedda, although the seething occasionally gets out of hand.

Jackson's 19th century Hedda, pushing at the edges of liberation, finds no outlet for her prodigious energies. Intelligent, self-destructive



They said it couldn't be done, but Bruce Beasley built it: a 2000-pound acrylic bathysphere. See it before it goes under, Feb. 4-29 at the Exploratorium, 563-7337.

years but who are reunited for one night of glory on a TV special. (Coronet, SF; Oaks II, Berk.)—L.P.

Swept Away . . . by an Unusual Destiny in the Blue Sea of August

A romantic comedy about the class struggle, Lina Wertmüller, a committed Marxist and a gifted filmmaker, has given *Swept Away* a shimmering surface: the performances by Wertmüller regulars, Mariangela Melato and Giancarlo Giannini, are stylish and energetic; the dialogue is generally sharp (though filled with too many class-warfare epithets, like "capitalist bitch" and "subproletarian!"); and the picture is crammed with picture postcard views of the Mediterranean. But underneath the polish is a grimly deterministic, Marxist parable that's just a little too predictable; as a result, the film's rhythm is off—it's like a long, sleek sedan being run off a Volga motor. (Clay, SF; Elmwood, Berk.)—L.P.

Three Days of the Condor

Robert Redford plays a spy who's left out in the cold by the CIA. This slick, cynically functional film skirts the political issues inherent in any story about international spying—and manages to avoid them all. The CIA of *Condor* is a made-up villain that has nothing to do with the Bay of Pigs or the Phoenix program—it's about as political as the shark in *Jaws*. Sydney Pollack directed. (Alhambra I, SF; Bridge, SF; California, Berk; Showcase I, Oakl.)—L.P.

Movies reviews written by Zena Jones, Irene Oppenheim, Larry Peitzman and Merrill Shindler.

FIRST RUNS

Act I and II: I: *The Magic Flute*, II: *The Story of O*; 2121 Center, Berk., 548-7200.

Alameda: I: *Return of the Pink Panther and Love and Death* thru 2/3, II: *Jaws*, III: *Hustle and Chinatown*; 2317 Central, Alameda, 522-4433.

Albany: *The Man Who Would Be King*; 1115 Solano, Albany, 524-5656.

Alhambra: I: *Three Days of the Condor*, II: *Dog Day Afternoon*; Polk/Green, SF, 775-5656.

Alexandria: *Lucky Lady*; Geary/18th Ave., SF, 752-5100.

Balboa: *Bugs Bunny Superstar* and *Laurel and Hardy and the Laughing Twenties* thru 2/3; Balboa/38th Ave., SF, 221-8184.

Berkeley: *Dog Day Afternoon*; Shattuck/Haste, Berk., 848-4300.

Bridge: *Three Days of the Condor*; Geary nr. Masonic, SF, 751-3212.

California: *Three Days of the Condor* and *Chinatown* thru 2/3; Swastika from 2/4; Kiltredge/Shattuck, Berk., 848-0620.

Cannery: *The Story of O*; Leavenworth/Beach, SF, 441-6800.

Century: *Hearts of the West* and *Rosebud* thru 2/3; *The Romantic Englishwoman* and *Murmur of the Heart* 2/4-10; Castro/Market, SF, 621-6120.

Century 21: *A Boy and His Dog* and *Monty Python and the Holy Grail*, 22: *Snow White and the Seven Dwarfs* and *The Top of the World*; 8201 Oakport, Oakl., 562-9596.

Cinema One: *Return of the Pink Panther and Love and Death*; 255 West MacArthur Blvd., Oakl., 653-0777.

Coliseum: *The Hindenburg*; Clement/9th Ave., 221-8181.

Coronet: *The Sunshine Boys*; Geary/Arguello, SF, 752-4400.

El Rey: *Flesh Gordon* and *The Groove Tube* thru 2/3; 1970 Ocean, SF, 587-1000.

Empire: I: *Return of the Pink Panther and Love and Death*, II: *Other Side of the Mountain* and *The Great Waldo Pepper*, III: *Night Caller and Bite the Bullet*; 85 West Portal, SF, 661-5110.

Geneva Drive-In: *Groove Tube* and *Flesh Gordon*; next to the Cow Palace, SF, 587-2884.

Ghirardelli Cinema: *The Black Bird* thru 2/3; Beach/Polk, SF, 441-7088.

Grand: *The Other Side of the Mountain*, *The Great Waldo Pepper* and *Shark's Treasure* thru 2/3; Mission/22nd St., SF, 648-2676.

Larkin: *The Man Who Would Be King*; Larkin/O'Farrell, SF, 441-3742.

Metro I: *The Adventures of Sherlock Holmes' Smarter Brother*; Union/Webster, SF, 221-8181.

Metro II: *Rocky Horror Picture Show* thru 2/3; Union/Fillmore, SF, 931-7666.

Mission Drive-In: *Mean Johnny Barrows*; 5500 Mission/Guttenberg, SF, 585-1234.

Music Hall: *Lies My Father Told Me*; Larkin/Geary, SF, 441-4776.

North Point: *Barry Lyndon*; Powell/Bay, SF, 989-6060.

Oaks: I: *Last Tango in Paris* and *Lenny*, II: *The Sunshine Boys*; 1875 Solano, Berk., 526-1836.

Parkway: I: *The Black Bird*, II: *Lies My Father Told Me*; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: *One Flew Over the Cuckoo's Nest*; 4186 Piedmont, Oakl., 654-2727.

Plaza: I: *Lucky Lady*, II: call for title; Serramonte Plaza, Daly City, 756-3240.

Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, SF, 673-7141.

Regency II: *Hustle*; Sutter/Van Ness, SF, 776-5505.

Royal: *The Naughty Victorians*; Polk/California, SF, 474-2131.

St. Francis: I: *Killer Elite* thru 2/3; *Welcome Home, Brother Charles* from 2/4, II: *Psycho Killers* and *Homebodies* thru 2/3; *Blood in the Streets* from 2/4; 965 Market, SF, 362-4822.

Serra: *The Hindenburg*; Junipero Serra Blvd., Colma, 755-1455.

Serramonte Six: I: *The Man Who Would Be King*, II: *Jaws*, III: call for title, IV: call for title, V: *Return of the Pink Panther and Love and Death*, VI: call for title; off Hwy. 280, across from the Serramonte Plaza, Colma, 756-6500.

Showcase Alameda: I: *Hearts of the West* and *Rancho Deluxe* thru 2/3; *Parallax View* and *The Longest Yard* from 2/4, II: *Flesh Gordon* and *The Groove Tube* thru 2/3; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: I: *Three Days of the Condor* and *Murder on the Orient Express* thru 2/3, II: *Flesh Gordon* and *The Groove Tube*; Broadway/51st, Oakl., 654-5505.

Spruce Drive-In: I: *Return of the Pink Panther and Love and Death*, II: *Fritz the Cat*, *Nine Lives of Fritz the Cat* and *Heavy Traffic*; South SF, 598-7965.

Stage Door: *Special Section*; Mason/Geary, SF, 986-4767.

Stonestown Twin: I: *Snow White*, II: *The Adventures of the Wilderness Family* thru 2/3; behind the Emporium, Stonestown Mall, SF, 221-8181.

UA Four: I: *The Hindenburg*, II: call for title, III: *The Black Bird* thru 2/3, IV: *The Groove Tube* and *Flesh Gordon* thru 2/3; 2274 Shattuck Ave., Berk., 843-1487.

Vogue: *Hedda* thru 2/3; Sacramento/Presidio, SF, 221-8181.

FOREIGN FILMS AND REVIVALS

Avenue Photoplay: *Lost World* and *Things to Come* 1/30; 2650 San Bruno Ave., SF, 468-2636, \$2.50.

Canyon Cinematheque: Chick Strand presents her films in person, 1/29, including *Angel Blue Sweet Wings* and *Elasticity*; George Berg presents six of his films, 2/5, including *Babylon Babylon* and *The Dark Ages*; 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Cento Cedar: *Maedchen in Uniform* and *Lola Montez* thru 2/11; 38 Cedar/Larkin, SF, 776-8300, \$3/\$2 srs., children.

Cole Hall Cinema: Hitchcock's *The Lady Vanishes* and *The 39 Steps* 1/30, 7 pm; 2001: *A Space Odyssey* 2/6, 6:30 and 9 pm; in Millberry Union, UCSF, 500 Parnassus, SF, 666-2019, \$1.75/\$.75 children.

De Anza College: Kurosawa's *Ikiru* 2/6, 8 pm, Forum 1 on the campus, Cupertino, 257-5550, \$1.

Education Liberation Front series: *State of Siege* 2/3, 7:30 pm, 155 Dwinelle Hall, UC Berkeley, \$1.50 at the door.

Elmwood: *Swept Away . . . and Eurydice* College/Ashby, Berk., 848-0931.

Film Fair: *Traveling Saleslady* and *The King and the Chorus* 2/6, 7:30 pm, 732 Chenery, SF, 586-7748, \$3.50.

French Film Club: Rene Clair's *Un Chapeau de Paille d'Italie* 2/4, 8 pm, California Gallery, 2877 California, SF, 929-8511 or 346-2741, \$1.50/\$1 students, srs., Alliance Francaise members.

College of Marin: *Gone with the Wind* 1/29, \$2; Jacques Costeau's *The Tragedy of Red Salmon* 1/30, \$1.50; *Ski Touring* 2/3, \$1.50; *Citizen Kane* 2/5, \$2; Costeau's *The Smile of the Walrus* 2/6, \$1.50; 8 pm in Olney Hall, on the campus in Kentfield, 454-0877.

Gateway: Marx Brothers in *A Day at the Races* and *At the Circus* thru 2/3; *Queen Christina* and *David Copperfield* 2/4-10; 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with membership.

Intersection: *Room Service* 2/1, 7 and 9:45 pm, \$1; 15 shorts, 2/8, including comedies with Laurel and Hardy, Chaplin and others and featurettes with Count Basie, Spike Jones, the Beatles and others at 7 and 9:45 pm, with *Beyond*, a live music/dance/light show at 9 pm, \$1.50, 756 Union, SF, 397-6061.

Kokusai: *Eternal Cause* and *Big Man in Town* thru 2/3; 1700 Post, SF, 563-1400, \$3.

Lumiere: *The Romantic Englishwoman* and *Women in Love* thru 2/3; Joan Micklin Silver's *Hester Street* from 2/4; 1572 Californian Polk, SF, 885-3200, \$3.

Midnight Movies: films on women, 1/31, including *Self-Health* and Judith Dancoll's *Judy Chicago* and the *California Girls*; *The Last Free Ride* 2/7, on Sausalito's houseboat community, with Tex Avery's *Daredevil Droopy*, midnight at the Presidio, 2340 Chestnut, SF, 921-2931, \$1.75.

Pacific Film Archive: Robert Kramer presents *Milestones*, the film he codirected with John Douglas, 1/29, in Wheeler Aud., \$2.50; three by William "Wild Bill" Wellman, 1/29, *Wild Boys of the Road* at 7 pm, *Heroes for Sale* at 8:15 pm and *Nothing Sacred* at 9:40 pm; Michael Rubbo's *Waiting for Fidel* and *Wet Earth and Warm People* 1/30, 7:30 and 9:30 pm; serial, 1/30, midnight, *The Prisoner* episode four, *The Schizoid Man*; two by Bunuel, 1/31, *Daughter of Deceit* at 4:30, 7:30 and 10:30 pm and *Susana* at 6 and 9 pm; *After My Last Move* 2/1, 2:30 pm; two Japanese classics, 2/1, *Evening Calm* at 4:30 and 8:40 pm and *Untamed* at 6:30 and 10:40 pm; Sarah Maldoror presents her film *Sambizanga* 2/1, 7:30 pm, Wheeler Aud., \$2; *The Lost Expedition* 2/2, 6 pm; *The Flying Dutchman* 2/2, 7:30 and 9:30 pm; Chick Strand presents her films, 2/3, 7:30 pm, including *Anselmo* and *Guacamole*; seven films by Alice Guy Blache, 2/3, 9:30 pm, including *Her Double* and *Hater of Women*; from the German Democratic Republic, 2/4, *The Seventh Year* at 7 and 9:45 pm and *The Glewitz Case* at 8:30 pm; *Thieves Like Us* 2/4, 7:30 pm, in Wheeler Aud., with Shelly Duval in person, \$2; *Dead End* 2/5, 7 and 10 pm; *I Am a Fugitive from a Chain Gang* 2/5, 8:40 pm; *Wanda* 2/6, 7 and 10 pm; from the Appalachian Film Workshop, 2/6, 8:50 pm, *Nimrod Workman: To Fit My Own Category and Tradition*; *The Prisoner* 2/6 at midnight, and 2/7 at 3 pm, episode five, *Free for All*, \$1; *National Velvet* 2/7, 1 pm, \$7.50; two by Bunuel, 2/7, *Mexican Bus Ride* at 4:30 and 7:45 pm and *A Woman without Love* at 6:05 and 9:20 pm; *Have You Ever Heard of the San Francisco Mime Troupe?* and *O Dem Watermelons* 2/8, 2:30 pm; two Japanese classics, 2/8, *Twilight Story* at 4:30 and 8:40 pm and *When a Woman Ascends the Stairs* at 6:40 and 10:50 pm; unless otherwise noted, all in the University Art Museum, 2621 Durant, Berk., 642-1124, first film \$1.50/\$.75 before 6 pm; additional films \$5.00.

La Pena: *Redevelopment: A Marxist Analysis* 2/4, 8:30 pm, *The Harvest of the Year* 3000 2/8, 6 and 9 pm; 3105 Shattuck/Prince, Berk., 849-2568, \$1.50.

Powell Cinema: *King Kong* and *Planet of the Apes* thru 2/3; *One-Eyed Jacks* and *Hatari!* 2/4-10; 39 Powell/Market, SF, 421-4040, \$2.50/\$1.50 weekdays until 3 pm/\$1 srs. daily until 5 pm.

Richelleu: *Damsel in Distress* and *Alice Adams* thru 2/3; Capra's *Lost Horizon* and *Dirigible* 2/4-10; Geary/Van Ness, SF, PR 1-5200, \$3/\$2 with membership.

SF Jewish Community Center: Paul Newman festival continues, *From the Terrace* 1/29; *Torn Curtain* 2/5; both 7 and 9 pm, 3200 California/Presidio, SF, 346-6040, \$2.

SF Museum of Modern Art: Yasujiro Ozu's *Ohayo (Good Morning)* 1/30, 7:30 pm, \$1.50/\$1 srs., members, under 16; John Ford's *Steamboat Round the Bend* 2/1, 2:30 pm, \$1/\$.75; Bunuel's *El Rio y la Muerte (The River and Death)* 2/3, 7:30 pm, \$5/\$1; Bunuel's *Ensayo de un Crimen (The Criminal Life of Archibaldo de la Cruz)* 2/5-6, 7:30 pm, \$1.50/\$1; 4th floor, Van Ness/McAllister, SF, 863-8800.

Saturday Night Movies: Truffaut's *Shoot the Piano Player* 1/31; *The Thin Man* 2/7; 7:30 and 9:45 pm, 142 Throckmorton/Madrona, Mill Valley, \$2/\$1 children.

Steve Soliah Defense Group benefit: *On the Waterfront* and *Frame Up: The Imprisonment of Martin Sostre* 1/31, 7:30 pm, Unitarian Fellowship Hall, 1924 Cedar/Bonita, Berk., 527-0832, \$2 donation, childcare provided.

Sunset: *Fantastic Planet* plus Disney cartoons, thru 2/3; 2411 Telegraph, Berk., 848-2060, \$2.50/\$2 members.

Surf: *The Magic Flute*; 4510 Irving/46th Ave., SF, 664-6300, \$3.50.

Times: *Little Big Man* and *Rancho Deluxe* 1/29-31; 1249 Stockton/Broadway, SF, 362-3770, \$1.

UC Berkeley: Pierre Granier-Deferre's *Le Chat* 1/29, 7 and 9:30 pm, 155 Dwinelle Hall; *Murder on the Orient Express* 1/30, 7 and 9:30 pm, Wheeler Aud.; *Visions* 1/31, 7, 9 and 11 pm, Wheeler Aud.; *Hearts and Minds*, 2/3, 7 and 9:30 pm, Wheeler Aud.; *Earth Is a Sinful Song* 2/5, 7 and 9:30 pm, 155 Dwinelle Hall, all on the campus, 642-2561, \$1.50, only at the door, one hour before screening.

United Prisoners Union series: Emile de Antonio and Mark Lane's *Rush to Judgment* 1/30, 8 pm, St. Mark's Church, 2314 Bancroft, Berk.; 1/31, 8 pm, Mission United Church, 23rd St./Capp, SF, \$2 donation, childcare provided.

continued next page



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Crest, Market/6th. 673-7373. \$1 to 1 pm; \$2 to 5 pm, except Sundays.
The Embassy, Market/7th, 431-5221. \$1 to 1 pm daily; \$1.25 1 pm to 4 pm weekdays; \$1.50 after 4 pm weekdays and after 1 pm Sat./Sun.
Powell, Powell/Market, 421-4020. \$1.50 weekdays to 3 pm; \$1 daily to 5 pm for srs.; \$2 students; \$2 members.
St. Francis II, 965 Market, 362-4822. \$1.25 before 2 pm; \$2.50 to 5 pm.
The Strand, 1127 Market, 861-8234. \$1 to 1 pm; \$1.25 to 4 pm; \$1.50 after 4 pm weekdays and all day Sat./Sun.
Warfield, Market/6th, 776-6100. \$1 to 1 pm; \$2 to 5 pm, except Sundays.

SF neighborhoods

Alhambra, Polk/Green, 775-5656. \$1.50 first hour daily and to 5 pm Wed. and Sat.
Balboa, Balboa/38th Ave., 221-8184. \$1.50 to 5 pm Sat. and to 2 pm Sun.
Cento Cedar, Cedar/Larkin, 776-8300. \$1.50 to 5 pm Saturdays.
Clay, Fillmore/Clay, 346-1123. \$1.50 to 5:15 pm Wed. and Sat.
Ghirardelli Cinema, Beach/Polk, 441-7088. \$1.25 before 2 pm; \$2.25 to 5 pm; daily.
Grand, Mission/22nd St., 648-2676. \$2 all times.
Lumiere, California/Polk, 885-3200. \$1.50 to 5 pm Wed. and Sat.
Regency I, Van Ness/Sutter, 673-7141. \$1.50 Wed. and Sat. for first hour after opening.
Regency II, Sutter/Van Ness, 776-5505. \$1.50 to 5 pm Wed. and Sat. and to 3 pm Sun.
Surf, Irving/46th Ave., 664-6300. \$1.50 Wed. and Sat. to 5 pm.
Stonestown 2, Stonestown Mall, 221-8181. \$1.25 first hour Wed. and Sat.
Times, Stockton/Broadway, 362-3770. \$1 always.

East Bay

Cinema I & II, Southland Center, Hayward, 783-2601. \$1.25 to 2 pm Mon.-Fri.
Cinema Sunvalley, Lower Mall, Concord, 687-7660. \$1.25 to 2 pm, \$2 to 5 pm.
Parkway 2, Park Blvd./E. 18th St., Oakl., 835-3535. \$2 to 2 pm Sun.
Roxie, 17th/Telegraph, Oakl., 893-2038. \$1 to 1 pm daily; \$1.50 to 5 pm.

BEST TV MOVIES

Bob and Carol and Ted and Alice (1969)

Friday, 1/30, 9 pm, Ch. 5.
 Bob (Robert Culp) and Carol (Natalie Wood) return from a weekend at Esalen primed for honesty and openness and self-revelation. Their uptight friends, Ted (Elliot Gould) and Alice (Dyan Cannon), aren't quite ready to swing. This film is sometimes crass but is mainly very funny in its observation of decent, middle-class people trying to become sexual revolution-

aries. Cannon is especially fine in a scene in which she opens up to a psychiatrist, and she and Gould have a classic row over whether or not to have sex. Written by Paul Mazursky and Larry Tucker and directed by Mazursky, who went on in films, directing *Blume in Love* and *Harry and Tonto*; Tucker went into television as head writer of *M-A-S-H*.

Klute (1971)

Saturday, 1/31, 9 pm, Ch. 4.
 Jane Fonda gives one of her finest performances as Bree Daniels, a classy New York call girl who is hunted down by a homicidal former trick. Donald Sutherland is the small-town cop who helps save her life. Roy Scheider plays her former pimp. Directed by Alan Pakula.

Two for the Road (1967)

Saturday, 1/31, Midnight, Ch. 7.
 A slick, modern romantic comedy about a married couple at various stages of their relationship: from young, poor and in love to middle-aged, rich and in love, sort of. Nothing in the film is really fresh, but Audrey Hepburn is luminous as the wife, Albert Finney solid as the husband, Frederic Raphael's dialogue witty, Stanley Donen's direction sophisticated (with a few lapses involving the use of speeded-up film) — and Henry Mancini's soupy music doesn't hurt the mood a bit.

Arsenic and Old Lace (1944)

Sunday, 2/1, 7 pm, Ch. 44.
 Frank Capra's film version of the famous Broadway comedy, with Cary Grant, Josephine Hull, Jean Adair and Priscilla Lane. Screenplay by Julius and Philip Epstein, who had worked on *Casablanca*.

Wild River (1960)

Monday, 2/2, 10 am, Ch. 2.
 A melodrama set against the development of the Tennessee Valley Authority. Directed by Elia Kazan, Paul Osborn adapted two novels, William Bradford Huie's *Mud on the Stars* and Borden Deak's *Osborn's Cove*. With Lee Remick, Montgomery Clift and Jo Van Fleet.

The Terror (1963)

Wednesday, 2/4, 1 pm, Ch. 2.
 A sleazy but lively haunted house picture, starring Boris Karloff and featuring a young unknown named Jack Nicholson.

A Shot in the Dark (1964)

Thursday, 2/5, 8 pm, Ch. 5.
 Blake Edwards's second Inspector Clouseau comedy, in which the redoubtable *flic* (Peter Sellers) is dispatched to a nudist camp in search of Eike Sommer. Nice work if you can get it.

TV Movies reviews by Larry Peitzman.

THEATER

★ OPENINGS

AC/DC

Previews 2/3-5 at 7:30 pm, opens regular run 2/6. Thru 3/28, Thurs.-Sun. at 7:30 pm, 1618 California/Polk, upstairs. 441-8001 or dial TELETIX, \$4.50/\$3.50 students.

The Magic Theatre opens its season with Heathcote Williams's contemporary play about schizophrenia in technological society. Directed by John Lion.

Cat on a Hot Tin Roof

Opens 1/30 thru 3/7, Tues.-Sat. at 8 pm and Sun. at 7 pm, 2980 College, Berk., 845-4700, \$5-\$3.50.

Tennessee Williams's classic in a Berkeley Repertory production directed by Douglas Johnson.

El Grande de Coca Cola

Previews 1/30 at 8:30 pm, 1/31 at 6 and 8:30 pm and 2/1 at 3 and 7:30 pm. Regular run 2/2 thru 2/29. At Marines' Memorial Theater, Sutter/Mason, SF, 771-4858, \$7.50-\$4.50/\$6-\$4 previews.

Low Moan Spectacular (now presenting *Bullshot Crummond*), revives their wacky hit from last season.

Equus

Previews 2/4-5 at 8:30 pm and 2/7 at 2:30 pm, opens regular run in repertory next week. At the Geary Theatre, Geary/Mason, SF, 673-6440, \$7.50-\$6. \$7.50-\$5.

William Ball directs this ACT production of Peter Shaffer's Broadway hit about a boy and his psychiatrist exploring an obsession with horses.

Mixed Blessings and A New Salad

Opens 2/6, thru 2/29, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm, Manhattan Playhouse, Manhattan Ave./West Bayshore, Palo Alto, 326-5939, \$4/\$3 srs., youth.

Two-man theater troupe, Gerald Hiken and Paul E. Richards, in two new original plays.

The Rocky Horror Show

Previews 1/29 at 8:30 pm, 1/30-31 at 8 and 10:30 pm and 2/1 at 7:30 pm; opens regular run 2/3, Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, at the Montgomery Playhouse, 622 Broadway, SF, 788-8282; or major ticket agencies, \$8.50-\$7.50/\$6.50 previews.

The movie was based on the stage production that rocked in London and LA; now SF gets its very own production. It's a futuristic rock fantasy in which Dr. Frank N. Furter, a bisexual scientist from Transsexual, Transylvania, is obsessed with creating the perfect man.

MINI-REVIEWS

Beach Blanket Babylon Goes Bananas

Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm, Club Fugazi, 678 Green, SF, 421-4222, \$5-\$4.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes

the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from *Love Story* under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Bullshot Crummond

Tues.-Fri., 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here—an uncommonly handsome hero (very well proportioned if you catch my drift); a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. And it all comes out in the wash at the edge-of-your-chair conclusion. —M.S.

An Evening at Widow Begbick's

Fri.-Sat., 8:30 and 10:30 pm, Old Spaghetti Factory, 478 Green, SF, 863-6619, \$4.50-\$3.50.

A cabaret-style evening that consists of a melange of 15 compositions by Bertolt Brecht and Kurt Weill. The hostess is Widow Begbick, the Brechtian character from *Mahagonny*, played by blond, sinuous Carolyn Zaremba, who sings Brecht-Weill songs with a sexy ferocity. Despite some magnificent moments, unfortunately, the show overall is flat, nervous and heavy handed. Director Barry Koron doesn't deal adequately with the political aspects of the material, and consequently the characterizations remain shallow. The admission price is pretty steep for a show that only runs an hour. Still, I recommend it on the basis of Zaremba's performance alone —I.O.

Find Your Way Home

The Showcase, Thurs., Fri. and Sat. at 8:30 pm; Sun. at 7:30 pm, 430 Mason, San Francisco, 421-5331, \$7.50-\$5.50.

This Tony-award-winning play is unusual, perhaps even unique. It's a soap opera about homosexual love. Of course, television isn't quite ready for this sort of material, but if it were, *Find Your Way Home* could be called *As the Gay World Turns*. Hokey and schmaltzy and clichéd, Joseph Gostanian's play does at least benefit from fine performances, especially Stephanie Smith as Jackie Harrison. —A.D.

The Good Doctor

Thru 1/31, Fri.-Sun., 8 pm, Presidio Playhouse, in the Presidio of SF, across from the Post Movie Theatre, 561-3992, \$2.

Neil Simon collaborates with Anton Chekhov (of all people) to create an absolutely delightful comedy. Consisting of unconnected scenes derived from short stories that reflect Chekhov's highly ironic view of 19th century Russian society, this play covers the comic spectrum from clever political and social satire to hilarious slapstick. Jack Cook's direction and the cast are superb, especially Lyle Arizu, whose "Defenseless Creature" is brilliant. *The Good Doctor* is exceedingly good. —A.D.

Jeanette & Nelson

Sun. at 2:30 pm and Mon. at 8:30 pm, On Broadway, 435 Broadway, SF, 398-0800, \$8.50-\$6.50.

An evening of the songs of Jeanette MacDonald and Nelson Eddy, from *Beyond the Blue Horizon* to the inevitable *San Francisco*. Pamela Brooks and Jack Brooks, who bear an uncanny resemblance to the images of Jeanette and Nelson in the sepia-tone stills from the

films that are projected on stage, belt forth the tunes in operatic voice and full costume. One part nostalgia and two parts sentimentality, this production is terrific for lateness movie musical freaks. The median age of the audience is about 64, and they love it. —M.E.M.

Smack

Thru 2/22, Thurs.-Sun., 8 pm, Way Station 99, 1111 Addison, Berk., 548-4728. \$3.50-\$2.50.

At times, this Drury Pifer comedy about a heroin deal is extremely funny. But then, so are Neil Simon concoctions. *Smack*, with its situation-comedy plot, sass, puns and put-downs, seems to be paying undeserved homage to the Simon genre. —I.O.

Snoopy!!!

Little Fox Theatre, Tues.-Fri., 8:30 pm; Sat., 3 and 8:30 pm; Sun., 3 and 7:30 pm; 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

The Tooth of Crime

Thru 3/7, Fri.-Sat. at 8:30 pm and Sun. at 7 pm, New College Stage, 777 Valencia, SF, 626-1694, \$4.50.

A murky plot about a deathly challenge to a rock star (too much of the dialogue is incomprehensible rough-tough "jive" talk) plus eight songs by author Sam Shepard (accompanied by an electronically amplified live band) plus an irrelevant imaginary sexual attack scene (well done) add up to plenty of bite, but little to chew on. [This is a reopening of the Berkeley production, with a slightly different cast, still with SF Mime Troupe music director Jeff Unger]. —A.D.

Three Sisters

Thru 2/7, Tues.-Sat. at 8 pm and Sun. at 7 pm, plus matinees 1/31 and 2/1 at 2 pm, Old Town Theatre, 50 University Ave., Los Gatos, (408) 354-3939, \$7-\$3.

This production, directed by James Dunn, nicely captures Chekhov's elusive fragrance—a wisp of smoke in the sky, a trace of nostalgia, a graceful arrangement of elegant people. Carolyn Reed as Masha, the most disillusioned of the three sisters who long to escape from the provinces to Moscow, and Tom Ramirez as Kulygin, her bumbling pedagogue of a husband, turn in fine performances. They are ably assisted by Peggy Schoditsch as Olga, Peter Nyberg as Baron Tusenbach and Kurtwood Smith as the battery commander with whom Olga falls in love. Dakin Matthews is excellent as Chebutykin, the aging military physician whose removal from the play of passions enables him to observe life more objectively. Aside from shaky performances in some of the supporting roles, the production's main weakness is that the bitter irony of the doctor's comments following the duel in which Baron Tusenbach is killed are largely excised from the text, presumably to make the pill of Chekhov's nihilism a bit more palatable. —F.F.

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A View from the Bridge

Thru 2/8, Fri-Sat, at 8:30 pm and Sun, at 7:30 pm, The Playhouse Company, 2525 8th/Dwight, Berk., 548-7677, \$3-\$2.

Arthur Miller's starkly naturalistic drama about a pair of illegal Italian immigrants who come to the US in search of work. Jean Shelton's superb direction combines with excellent acting to make this one of the most moving and authentic productions of Miller's play ever produced locally. —F.F.

Theater reviews by Andrew Cohn, Arthur Damond, Frederick Feied, Michael E. Miller and Irene Oppenheim.

CURRENT RUNS

ACT: Michael McClure's *General Gorgeous* 1/29 at 8:30 pm; Shakespeare's *The Merry Wives of Windsor* 1/30-31 and 2/3 at 8:30 pm; Tennessee Williams's *This Is (An Entertainment)* 1/31 at 2:30 pm, 2/2 and 6 at 8:30 pm; previews of Peter Shaffer's *Equus* 2/4-5 at

MUSIC-DANCE

SF Symphony: guest conductor Niklaus Wyss and pianist Misha Dichter in three more concerts of Mozart's *Piano Concerto No. 9* and Mahler's *Symphony No. 10*, 1/29 at 2 pm and 1/30 at 8 pm at the Opera House and 1/31 at Flint Center, De Anza College in Cupertino (257-9555); then guest conductor Guido Ajmone-Marsan and pianist Christoph Eschenbach in four concerts of Weber's Overture to *Der Freischutz*, Schumann's *Piano Concerto* and Shostakovich's *Symphony No. 5*, 2/4 and 6 at 8:30 pm and 2/5 at 2 pm in the Opera House and 2/7 at 8 pm in Flint Center, De Anza College; tickets \$11.50-\$4 at the Opera House, Van Ness/Grove, SF, 431-5400, major ticket agencies and the college box office.

SF Ballet: Michael Smuin's *Romeo and Juliet* 1/29 and 31 at 8:30 pm and 2/1 at 2:30 pm; Todd Bolender's *Souvenirs*, Smuin's *Eternal Idol* and Christensen's *Don Juan and Variations de Ballet* 2/3, 5 and 7 at 8:30 pm; all in the SF Opera House, Van Ness/Grove, SF, 431-1210, \$0.00-\$0.00.

Play of Daniel, medieval liturgical drama in music, performed by University Early Music Ensemble, 1/30, 8 pm, Hertz Hall, UC Berk., 642-2561, \$3/\$1.50 students.

Women's Performing Night, 1/30, 8:30 pm, with prison poetry by Norma Stafford, modern dance by Dance Space and a women's dance with music by Bebe K'Roche, all at Ashkenaz, 1317 San Pablo, Berk., 525-9830, 526-5361 or 655-8062, \$2.50/\$2 advance at A Woman's Place Bookstore, Oakl.; the Bacchanal, Albany and the Wild Side West, SF.

Handel's Messiah, performed by California Bach Society's Boy Singers, Chamber Chorus and Chamber Orchestra, 1/30, 8 pm, Church of St. Albert the Great, 1093 Channing, Palo Alto, dial TELETIX, \$4/\$3 students, srs.

SF Conservatory: pianist Ellen Griffith, 1/30, 8 pm; undergrad guitar recital by Martin Brinkerhoff, 1/31, 8 pm; lecture recital by Paul Hersh on *The Music and Madness of Robert Schumann*, 2/3, 8 pm, \$2.50; graduate harp recital, by Elaine Humphreys, 2/5, 8 pm; undergrad piano recital by Roxanne Michaelian, 2/6, 8 pm; all in Hellman Hall, at the conservatory, 1201 Ortega, SF, 564-8086, free unless otherwise noted.

1750 Arch Street: cellist Wanda Warkentin and pianist Michael Martin, 1/30, with music by Beethoven, Brahms, Vivaldi and Michael Martin; piano, winds and voice, 1/31, music by Beethoven and Ivan Rosenblum; Allaudin William Mathieu, 2/6, solo piano performance; pianist Lea Neiman, 2/7, music

8:30 pm and 2/7 at 2:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

After Magritte and The Real Inspector Hound, two comedies by Tom Stoppard, presented by Eureka Theatre, thru 2/29, Fri-Sat, at 8:30 pm and Sun, at 8 pm, 16th St./Market, SF, 863-7133 or 863-9026, \$3/\$2.50 srs., students.

Hogstale, original work using the nonverbal techniques of Jerzy Grotowski, by the Blake Street Hawkeyes, Fri-Sat., 8:30 pm, thru Feb., 2019 Blake, Berk., \$1.50 donation.

It's Bay Area's Time Too, Pyramus and Thisby Children's Theatre Company's bi-centennial play scripted by Mike Farrow of the Wing, 1/31, 11 am and 1 pm, Live Oak Theater, 1301 Shattuck/Berryman, Berk., 584-8816, \$1.50/\$1 children.

Yes is for a Very Young Man by Gertrude Stein, presented by Actors Ensemble of Berkeley, Fri-Sat., 8:30 pm thru 2/13, plus 2/14 at 8:30 pm, at Live Oak Theater, 1301 Shattuck/Berryman, Berk., 526-5760, \$2.25/\$1.25 students. □

by Bach, Ravel, Granados and others; all 8:30 pm, 1750 Arch St., Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

Old First Center for the Arts: harp and guitar music, 1/30, 10 pm, performed by Beverly Colgan and James Colgan, \$1.50; English and German songs, 2/1, 4:30 pm, soprano Mary Triest and baritone Richard Goodman with Aileen James at the piano, \$2; woodwind trio with dancers, 2/6, 10 pm, West Wind Ensemble with the Katherine Merrill Theater of Moment, \$1.50; California Wind Ensemble's *Salute to Stravinsky*, 2/8, 4:30 pm, \$2; Old First Presbyterian Church, Van Ness/Sacramento, SF, 776-5552.

Motion: the Women's Performing Collective, 1/30-31, 8 pm, improvising experimental performances in collaboration with sculptor and environmental artist Jock Reynolds, at 80 Langton, SF, 525-7863.

Mangrove, five men dance group improvise from contact, 1/30, 8:30 pm, Cat's Paw Palace, 2547 A 8th St., Berk., 552-2508, \$2.

Candlelight dinner concerts: William Trimble and Carl Wirth, 1/30, saxophone and piano music by Handel, Gershwin and others; Dale Emde and others perform the Arthur Benjamin's comic opera *Prima Donna* 2/6, both 8:30 pm, presented by Bach Dancing and Dynamite Society at the Pete Douglas Beach House, on Miramar Beach, between Emde and Magellan off Hwy. 1 near Half Moon Bay, \$3/dinner \$5 more.

Nora Guthrie and Ted Rotante Dance Company, 1/30-31, 8:30 pm, Wabe Theatre, Lone Mountain College, 2800 Turk, SF, 752-7000, ext. 260, \$2.50.

The Kinks, 1/30, 8 pm, San Jose Civic Aud., 145 West San Carlos, San Jose, \$6.50/\$5.50 advance, dial TELETIX; and 1/31, 8 pm, Berkeley Community Theatre, Allston/Grove, Berk., \$6.50-\$4.50, 642-2561.

Recorder and Baroque oboe music, 1/31, 8:15 pm, Rm. 1055 in the Music Bldg., Cal State Hayward, 881-3721, free.

Juanita Oribello, singer and guitarist, 1/31, 8 pm, in conjunction with an exhibit of aluminum sculpture by Lisa Saunders, at Cat's Paw Palace, 2547 A 8th St., Berk., 841-6911, \$1.50 donation.

Berkeley Chamber Players of the Berkeley Promenade Orchestra, 1/31, 8 pm, music by Mozart, Wagner, Stravinsky and Beethoven, St. John's Presbyterian Church, College/Garber, Berk., free.

Westwind International Folk Ensemble, 1/31-2/1, 2:30 pm, Little Theater of the Legion of Honor, in Lincoln Park, 34th Ave./Clement, SF, \$.75 plus admission to the museum.

Sweet Adelines (traditional Barbershop style music) present *Broadway by the Bay*, 1/30-31, 8 pm, Fine Arts Theater, College of Marin, Kentfield, 454-0877, \$3.50.

Jazz Concerts to celebrate American Can Collective gallery's new name (Southern Exposure as of 2/1), 1/31-2/1, 2-6 pm, at the gallery, 401 Alabama/17th St., SF, 626-0392, \$2.50 at the door.

Hannah Schein and Diane Rothenberg, present nine original short pieces of dance and drama, 1/31 and 2/1, 8 pm, Everybody's Dance Studio, 4939 Broadway/51st, Oakl., \$2/\$1.50 at the door.

Fishke, the Lame One, an original opera based on a book by Yiddish novelist Mendel Mocher, 1/31, 8 pm, SF Jewish Community Center, 3200 California/Presidio, SF, 346-6040, \$3.

Russian Folk Ensemble, company of 60 singers and dancers in a program of Russian and gypsy folk music, 2/1, 3 pm, Scottish Rite Aud., 19th Ave./Sloat, SF, 386-8835 or Macy's, \$5-\$3.

New Post Costa Players Chamber Chorus, 2/1, 3 pm, Gallery of California Art, Oakland Museum, 10th St./Oak, Oakl., 273-3009, free.

Sunday Night Concerts: Silver String Macedonian Band, 2/1; the Soul of Chanson, 2/8, Suzanne Lake and instrumental ensemble present love songs in the ancient and modern French tradition; both 8:30 pm, Old Spaghetti Factory, 478 Green, SF, 648-1892, \$2.50/\$2 srs.

Evensong: 16th century lute music performed by John Robison, 2/1; Continuum, 15 musicians improvising together and solo, 2/8; both 7:30 pm, Church of the Advent, 261 Fell/Gough, SF, \$1.50 donation.

Family Light School of Music: Jazz Improvisation: An Historical Survey, 2/2, with Phil Elwood; The Art of Shakuhachi (Reed) Flute, 2/7, with Masayuki Koga; both 8 pm, at the school, 303 Harbor Dr., Sausalito, 332-6051, \$3/\$2 members.

Isis, a celebration of Middle Eastern dance: workshops, lectures, exhibits and performances 2/1, 10 am-5 pm, \$13/\$12 advance; dance performance, Creative Arts Bldg., SF State, \$13/\$12 advance; dance performance, 2/1, 7:30 pm, McKenna Theatre, Creative Arts Bldg., SF State, \$5/\$4 advance; on the campus, 19th Ave./Holloway, SF, 282-7910 or 584-1305 or 585-7174.

Brown Bag Opera: 2/4, 12:10 pm, Veterans Aud., Van Ness/McAllister, SF, \$.50, bring a lunch or buy one at the concert for \$1.25.

Tumbleweerd Dance Company, 2/5, 9 pm-midnight, Minnie's Can-Do Club, 1725 Haight, SF, 752-6990, \$1.

Pimpfione, Telemann's chamber opera, performed by the Oakland Symphony Chamber Orchestra, narrated and conducted by Donald Pippin, 2/6, 8:30 pm, Paramount Theatre lobby, 2025 Broadway, Oakl., 465-6400, \$3.

Bartok Quartet, Quartet No. 1, 3 and 5 on 2/6; *Quartet No. 2, 4 and 6* on 2/8; both 8 pm, Hertz Hall, UC Berk., 642-2561, \$4.25/\$2.75 students.

Bill Evans Trio, 2/6, 8 pm, Zellerbach Aud., UC Berk., 642-2561, TELETIX and other major agencies, \$6.50-\$5.50.

Larry Coryell and John Fahey, 2/8, 8 pm, Zellerbach Aud., UC Berk., 642-2561, TELETIX or other major agencies, \$6.50-\$5.50.

Don Shirley Trio, 2/6, 8:30 pm, Masonic Aud., SF, 775-2021, Macy's, and other major agencies, call for ticket prices. □

CLUBS

SAN FRANCISCO

Boarding House: Frannie, thru 2/1; Dobie Gray and Shelley Pryor, 2/3-8; 960 Bush, 441-4333.

Coffee Gallery: open mike, Sun-Mon.; auditions, Tues.; poetry, Wed.; George, Thurs.; 1353 Grant, 362-9369.

El Matador: Jackie and Roy, thru 1/31; Teddy Wilson, 2/3-14; 492 Broadway, 434-2913 or dial TELETIX.

Great American Music Hall: Dizzy Gillespie, 1/30; Ronnie Laws, 1/31-2/1; Sonny Rollins, 2/6-7; 859 O'Farrell, 885-0750.

Keystone Korner: Listen with Mel Martin, thru 1/29; Elvin Jones, 1/30-2/8; 750 Vallejo, 781-0697.

Network Coffeehouse: Mantric Sun Mountain Band, 1/30; 1036 Bush, 776-2722.

Old Waldorf: Merl Saunders, 1/29-31; Steve Seskin Band, 2/1-2; Country Porn, 2/3-7; California/Divisadero, 921-3050.

The Other Cafe: Larry Dunn and James Byfield, 1/30; Ladies of the Night, 1/31; 100 Carl/Cole, 681-0748.

Paul's Saloon: bluegrass jam, Tues.; High Country, Wed. and Fri.; the Good Ole Persons, Thurs. and Sat.; Sonoma County Line, Sun.; 3251 Scott, 922-2456.

The Reunion: the Blue Mitchell Quartet, 1/30-31; Art Lande's Rubisa Patrol, 2/6-7; the Scratch Ensemble, Mon.; Roger Glenn's Latin-Salsa Band, Tues.; Salsa de Berkeley, Wed.; Dave Alexander, Thurs.; Jules Broussard and Company, Sun.; 1823 Union, 346-3248.

Rusty Scupper: Reilly and Maloney, Fri.; John Gilton and the Grttones, Sat.; 475 Francisco, 986-1180.

Savoy Tivoli: Greg Kihn, 1/29; Tom Jans, 1/30-31; Eddie Money, 2/1; auditions, Mon.; 1438 Grant, 391-2821.

The Scene: Tommy Smith's Third Act, 1/29-2/1, with special guest percussionist Larry Blackshere; Frankie Beverley's Raw Soul, 2/2-4; Tommy Smith's Third Act, 2/5-8, with special guest Bennett Friedman on tenor sax; 2301 Fillmore, 567-0593.

The Stud: Sweet Chariot, 2/1; 1535 Folsom, 863-6623.

United State Cafe: Robbie Basho, 1/29; Honey Creek, 1/30; movies, 1/31; Expoetry Express, 2/1; Ladies at Nite, 2/2; Happy Valley, 2/4; Palace Monkey Poets Band, 2/5; Bobby Kent and the Christian Cadillac, 2/6; movies, 2/7; Up in the Air, 2/8; 1538 Haight, 626-4143.

Villa Basque: Dave Judd and the Blue Sky Band, Fri-Sat.; 5410 Geary, 752-2030.

Wharf Tavern: Fat Saturday Night, 1/29-31; 101 Jefferson/Mason, 441-5515.

EAST BAY

Bishop's Coffeehouse: Ms. Clawdy, 1/31; men's potluck, 2/1; Carla, 2/6; Dialectical Sound Ensemble, 2/8; 1437 Harrison/14th St., Oakl., 444-9805.

Cafe Valerian: Randy Fry, Tues.; Lawrence Hammond, Wed.; Gary Hayes, Thurs.; 4218 Piedmont, Oakl., 654-6321.

Freight and Salvage: Will Scarlett and Peter Berg, 1/29; Ardeleana, 1/30; South Loomis Quickstep, 1/31; best of the hoots, 2/3; Susie Rothfield and Jane Voss, 2/4; Jim Donovan and Don Burnham, 2/5; Lawrence Hammond and the Whiplash Band, 2/6-7; 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Delta Wires, 1/29; Stoneground and Earthquake, 1/30-31; 2119 University/Shattuck, Berk., 841-9903.

La Pena: benefit for Venceremos Brigade, 1/29; Malvina Reynolds and Jose Luis Orozco, 1/30; Salsa Alacran, 1/31; Eloisa Vasquez y su Cuadro Flamenco, 2/1; Marina Garcia and others, 2/3; film series, 2/4; forum on Portugal and Angola, 2/5; Ernesto Cardenal, Nicaraguan poet, with Telma Nava, 2/6; African Dance Ensemble, 2/7; film series, 2/8; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: Rhythm and Bones, 1/30; Bay Area Comedy Troupe, 1/31; Jean Desarmes, 2/1; poetry, 2/2, with Clive Matson and Michael Reynolds; variety night, 2/3, with a live recording of the Grateful Dead; Reen

and Jean, 2/4, with Ohio Boys; Rhythm and Bones, 2/6; Vortex, 2/7; One Step Up from the Street, 2/8; open mike, Thurs.; 2516 Telegraph, Berk., 841-9070.

Longbranch: Grayson Street and Spoons, 1/29; Ruby with Tom Fogerty (live recording session), 1/30, with the Aliens; Sammy Hagar and the Jones Boys, 1/31; Greg Kihn and the Rubinoos, 2/1 and 8, to be announced, 2/2; Salsa de Berkeley, 2/4; Eddie Money, 2/5, with Grayson Street; Salsa de Berkeley and Spoons, 2/6; Eddie Money, 2/7; 2504 San Pablo, Berk., 848-9696.

West Dakota: the Chambers Brothers, 1/29, with Kingdom Come; Martin Mull, 1/30-31; 1505 San Pablo, Berk., 527-3403.

NORTH-SOUTH

Andy Capp's: King Bee, 1/30-31; Merl Saunders, 2/6-7; Greg Harris, Tues.; Revers, Wed.; Gary Smith Band, Thurs.; 157 W. El Camino, Sunnyvale, 736-0921.

Country Road South: Squeeze, 1/29-31; 1425 Burlingame Ave., Burlingame, 343-7170.

Groucho's: Struttin', 1/29-31; East Bay Timberline, 2/3-7; 1875 S. Norfolk, San Mateo, 341-2661.

MacArthur's: Bobby Ingram, 1/29-31; 218 Sir Francis Drake, San Anselmo, 453-8600.

Nashville West: Jerry Clark and the New Breed, Mon-Sat.; New Mudd Revival, Fri-Sat.; 193 Commercial, Sunnyvale, 732-7730.

Odyssey Room: the Chambers Brothers, 2/2; Rock-It, Tues.-Sat.; Garcia Brothers, Sun.; 799 E. El Camino, Sunnyvale, 245-4448.

Sleeping Lady Cafe: John Allair and Steve Mitchell, 1/29; Richi Ray and Le Hot Club, 1/30; Well Tempered Band, 1/31; Saltson Trail, 2/1; poetry, 2/2; Michael Goldman and Gary Blackman; Rachel Gladstone and friends, 2/3; hoot, 2/4; Allspice, 2/5; Rogers and Burgin, 2/6; Maria Hunt, 2/7; 58 Bolinas Road, Fairfax, 456-2044.

Sophie's: Chuck Mangione, 1/29; Garcia Brothers, 1/30-31; 260 California, Palo Alto, 324-1402. □

GAY

Film Benefit for Join Hands, gay prisoner support group, *Fortune and Men's Eyes* 1/29, 7:30 pm, with a discussion following the film, Richardson Hall, 55 Laguna, SF, 654-1578, \$1.75 donation.

Female Sexuality, an introductory course for lesbians and bisexual women, 1/30 from 7-9 pm and 1/31 from 10 am-4 pm, led by Jan Zobel, YWCA, 620 Sutter/Mason, SF, \$25/\$20 Y members, sponsored by Everywoman's Center of the SF YWCA.

Group jogging: Fort Point run, 2/1, meet 10 am at Marina Blvd./Baker St.; Golden Gate Park Windmills run, 2/8, meet 10 am at the Great Hwy./Fulton St.; both SF, call 626-1350 or 626-9081 for more info.

Arts and crafts workshop, 2/3, 7 pm, at SIR Center, 83 6th St., SF, 781-1570, sponsored by Artex Hobby Products.

Lesbian Writers: From Sappho to Rita Mae Brown, 2/5, 8 pm, part of the lesbian rap series, South County Women's Center, 25036 Hillary, Hayward, 537-2112.

Bay Area Gay Liberation meeting, 2/5, potluck dinner at 6:30 pm and the meeting begins at 7:15 pm, at the SIR Center, 83 6th St., SF, 431-1522.

Hyacinthus, a new group forming for gay women and men of Greek ancestry. Call 861-6679 (afternoons, eves.) for more info.

Fruit Punch, gay men's radio, every Wed., 10 pm, KPFA (94.1 FM), 848-6767.

Friday night raps, every Fri., 8 pm, Society for Individual Rights, 83 6th St., SF, 781-1570. ■

PERSONALS

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE, San Francisco's foster home recruitment organization for information at 752-4142.

Beautiful, intelligent, affectionate lady, early 20's, interested in travel, languages, photography, art, fashion, desires special, affluent, warm, gentleman for a rendezvous. Jane, Box 910, 437 1/2 Hyde St., SF, CA.

Have you ever deliberately avoided all sexual involvement with others? Writer researching Human Behavior article on celibacy seeks interviews. Please include phone number with note. Bob Burg, Guardian Box 10-15-G, 2700 19th St., SF 94110.

Together landlord, 30's, seeks coherent woman with child, or desiring family. PO Box 3029, Berkeley.

As of January 1, 1976, the Guardian Classifieds will accept PERSONAL ads with Guardian boxes, P.O. boxes or mail service boxes ONLY. No private phones or addresses will be published. With this in mind, the charge for Guardian boxes will be reduced to \$1.25, which will hold your box open for one month. You may pick up responses in person at the Guardian office, or provide us with a stamped, self-addressed manila envelope. This applies ONLY to ads in the PERSONALS category.

Find out what the boys down at City Hall are up to (and how much it's costing you) in the weekly Bay Guardian. Subscribe today and be the first (and last) on your block to buy a Guardian blimpscape T-shirt—only 30 left! See page 10 of this issue for details.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800. Open 24 hours.

Professional artist/photographer, 43, married, vascotomy; seeks woman who would enjoy being friend, companion, model, lover to me and friend to my wife in an open non-competitive relationship. Guardian Box 10-16-A, 2700 19th St., SF 94110.

Is there ONE man out there 48-60—politically radical-left enough, but who's still open to love, sensitivity; sexually alive, can lay back, dig jazz, salsa, art; into good health, nature, who is liberated enough from HIS past to allow space for one matching, sure, lovin' Libra Lady? P. O. Box 201, Pinole 94564.

TINGLE TOGETHER
Sensual male desires female playmates. Have sensitive touch. Also inventor of sophisticated touching machines. Let's tingle together. Guardian Box 10-17-L, 2700 19th St., SF 94110.

I am a 28 yr. old Black Man, presently an inmate in San Quentin. My case is under appeal and I am having financial trouble. Since I have been locked-up, my wife has died and my sister is taking care of my three children as well as two of her own. Even though I am in the process of beating my case, all I have is my three children in San Jose. If there is anyone who would like to help us please write, or if you just want to write me that's cool too 'cause I need all the encouragement I can get. John B. Broadway III, Box 43120, Tamal, CA 94964.

Man, 35, Jewish, educated, strong, good-looking sensitive, seeks European female. PO Box 24471, SF 94124.

Very handsome young man, age 30, highly educated, sensitive, discreet, is available for uncomplicated physical liaison with attractive older woman. Please write Occupant, PO Box, 9305 Berkeley, 94709.

Black man, 27, would like to correspond with females of all races. Will send picture in first letter. Bill Holliman, PO Box B15579, Tamal, CA 94964.

Sincere professional w/m, 30, blond, Aries, seeks attractive woman 20-30 to share good times. Enjoy: outdoors, exploring new areas, quiet (and not so quiet) evenings, caring, honest communication, antiques, restoring a San Francisco Victorian house. Write Ken, Guardian Box 10-17-K, 2700 19th St., SF 94110.

Male graduate student seeks woman to exchange daytime massages. Rick, Box 44, 681 Ellis St., SF 94109.

SINCERE creative man, 23, professional, optimistic, good looking, sense of humor, seeks sincere, attractive woman. Interests: Nature, Lit., Movies, Architecture, Tranquility. Fern Hill, Guardian Box 10-17-E, 2700 19th St., SF 94110.

Are you a female who occasionally fantasizes being submissive to a dominant, handsome male? Guardian Box 10-17-D, 2700 19th St., SF 94110.

Attr. together woman, early 40, seeks man up to 45 for love and friendship. He should be into positive living, nature, music & all that. Good sense of humor, flexibility and a liberal mind important. Guardian Box 10-17-C, 2700 19th St., SF 94110.

GRAVEYARD BLUES
Gay man, 26, Pisces, seeks others who work these unusual hours for friendship. Into T/A, music, theater, outdoors, and whatever intrigues. Write Guardian Box 10-17-B, 2700 19th St., SF 94110.

Experienced, caring, gentlewoman, late 20's, seeks gentleman of means for long or short term relationship. Send business card in confidence to Guardian Box 10-16-C, 2700 19th St., SF 94110.

"One star fell and another as we walked" for Guardian Box 10-14-B. Reply Guardian Box 10-17-F, 2700 19th St., SF 94110.

Tall, attractive gent, 35, seeks woman who shares my appreciation of nature and the outdoors, the radical perspective, empathy, much leisure time and the economy to provide it. Prefer non-smoker who is nice looking, well shaped (small waist, heavy hips, nice bust, around 135-145 if of medium height), who is intellectually, physically and emotionally alive. Guardian Box 10-17-I, 2700 19th St., SF 94110.

Young man seeks outgoing young lady for Friday night swing parties. Send phone number to PO Box 3112, SF.

Bored and starved husband, European, 46, likes to meet lady who is in similar situation. PO Box 16162, SF.

We are several couples forming a small social group for professionals. We are interested in exploring imaginative, sensual, interrelationships and plan on getting together once a month with carefully selected people. PO Box 116

Want to know where you can buy an edible crocodile (Mexican pastry-style)? The location—and other vital information on low-cost health care & survival resources—is listed in SAN FRANCISCO FREE & EASY (the Native's Handbook). See page 6 of this issue for details.

CAPITALIST

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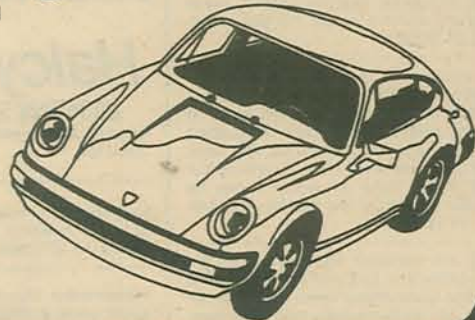
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SEE PAGE 22

LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17493

The following person is doing business as: TRIVIA at 2150 Union Street, San Francisco, CA 94123.

Jo-Anne K. O'Hare, 2150 Union Street, San Francisco, CA 94123.

This business is conducted by an individual. Signed Jo-Anne K. O'Hare
This statement was filed with the County Clerk of the City and County of San Francisco, California on January 21, 1976.

Pub. Dates: Jan. 29, Feb. 5, 12, 19, 1976.
B-69800

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17418

The following person is doing business as: FANTASTIC PLASTIC REPAIR CO. at 117 Noe St., San Francisco, Calif. 94114.

Kevin J. Frest, 117 Noe St., San Francisco, Calif. 94114.

This business is conducted by an individual. Signed Kevin J. Frest
This statement was filed with the County Clerk of the City and County of San Francisco, California, on Jan. 15, 1976.

Pub. Dates: Jan. 29, Feb. 5, 12, 19, 1976.
B-69780

The Bay Guardian was adjudicated a newspaper of general circulation on November 5, 1975, and can now publish your legal notices. Call Steve at 824-2506 for charter rates and information.

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CHEAPOS



The Guardian Cheapos are a mini-bargain basement of items **FOR SALE** or **WANTED**. You can place a **CHEAPO** for \$2 (Ads must be a maximum of 10 words, must be private party ads, items wanted or for sale must be \$50 or less and the price must appear in the ad. **ADS FOR FREE ITEMS WILL BE RUN FREE!** You must say it's free in the ad.) Send to **GUARDIAN CHEAPOS, GUARDIAN BUILDING, 2700-19th St., SF, CA 94110**.

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WANTED: Salesperson to generate business for our fledgling typography and graphics firm. Ours is a low-keyed operation but we need someone with initiative and experience in either sales or graphics. Renumeration is on a straight, but generous, commission basis. Call Jay Ball or Kim Gale at 665-7827 or drop by our office at 925 Cole St., SF. We're in and out a lot so keep trying.

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CANCER * HEART ATTACK PROTECTION
Excalibur grain-grinding mill kit, reg. \$129, introductory special—\$99 until Feb. 15, 1976. Tested and recommended by Dept. of Nutrition, Univ. of Utah. Moving parts guaranteed 5 yrs. Help your valentine save on food expense. Be healthier by using fresh milled wheat and other grains. Increased use of fiber and roughage in diet protects from cancer of colon and rectum, heart attacks and other dread diseases. Return to natural foods. Send check, money order, or use BankAmericard to: Nutrition Resources, 1990 North California Blvd., Walnut Creek, 94596. Add 6 1/2% sales tax. We'll ship UPS collect anywhere in US. Our phone, (415) 937-3700 anytime.

Read all about the Bay Area's 60 finest & most inexpensive restaurants—in SAN FRANCISCO FREE & EASY (The Native's Handbook). At major bookstores for only \$3.85.

GARAGE SALE
Rummage sale for Second Community School! Sat., Jan. 31 and Sun., Feb. 1 at 151 Granada Ave. near City College from 11-5 each day. Clothes, housewares, and misc.

Rattan furn., typewriter, desk, aquarium, ice-cream maker, dresser, vacuum cleaner, plants, now thru Feb. 1, 282-2752.

Moving—Everything must go! Stupendous variety. Collectors items—junk. 4221 24th St./Diamond, Sat-Sun., 11-4.

Bring your garage sale items to: THE GREAT AMERICAN GARAGE SALE (World's largest) for 7-day exposure at 10% cost. 221-6470, 922-2650, & 282-8466.

GROUPS
COLOR ENERGETICS & COLOR MEDITATION
Lift your mind to a new universe of color form awareness, Francisca Gehrig, 647-5423.

BIOFEEDBACK
classes & individual training for learning deep muscle relaxation, creativity, concentration, meditations. 444-5513.

GESTALT INSTITUTE OF SAN FRANCISCO AWARENESS PROGRAM
EVERY MONDAY 4-8 PM
Focuses on awareness and personal growth. Drop in when you want; stay as long as you can. Groups are led by advanced trainees under the supervision of Institute members. AT 1719 UNION ST., SF
FEE: \$3.00 EACH VISIT AT THE DOOR (415) 776-4500

ADVENTURES IN CREATIVITY
Our humanistic, supportive orientation and variety of approaches including Gestalt, psychodrama, encounter, and Megavitamin therapy will assist you in growing beyond stabilization to change. In addition, we offer shy, gay, and communication awareness groups. Standard fees. Call 777-1323.

T-A GESTALT GROUPS
Let go of old self-destructive ways and re-decide how you will live your life. Weekly groups meet for series of 6 sessions. \$50 or MediCal. Also occasional weekends and free introductory sessions. Call 548-7475.

Men and Women Wanted for continuing Gestalt Group Tuesday Evenings. \$25 monthly. Awareness training. 648-5553.

Group openings - men for mixed group. Co-leaders trained in gestalt and process therapy. Call Rene Tihista, L.C.S.W.
398-2266 days 668-1282 eves.
Mary Sorkin L.C.S.W.
567-4666 days 692-4773 eves.

CHALLENGES OF BEING SINGLE
An informal evening of discussion, socializing and refreshments with Charles Fracchia and Deborah Roberts. 332-9100.
Tues., Feb. 3 - "Urban Communal Living" 1st Unitarian Church, Franklin/Geary, SF, 8 pm, \$3.

JOY
Discover the joy of intimate fellowship with Jesus and his disciples. Sundays, 3:00 pm at the New Winepress, 2011 Shattuck Ave. (near University) Berkeley. Phone 848-7446 or 524-3884.

OPEN MARRIAGE WORKSHOPS
For couples. Self-actualization laboratory. Box 7135, Berkeley, 94707. 548-1993 for information.

LOSS OF RELATIONSHIP
Support group. Deal with new life style in safe surroundings. 648-9063 or 237-2967 eves.

Starting East Bay personal discussion group. Seek questing, aware adults, ages 20's thru mid-40's. Aiming for relaxed, cooperative atmosphere. Bob, 524-0904. Keep trying, day or evening.

MEN'S CONSCIOUSNESS-RAISING GROUP
\$20 for 4 sessions, starting Feb. 5 work with video, communications, exploring and combating sexism. Contact Charlie at 567-1383 or Dave at 863-1245. Keep trying.

ZEN-GESTALT-MARXISM
Experiential didactic social psychology seminar comparing Zen, Gestalt, Marxism. University credit. Lewis: 841-1481 (eves).

FOOD HASSLES?
Group forming for people with overeating problems. Leader experienced in counseling and group work. Call Cynthia, 731-5227.

HARRAD HOT SEAT
People meeting people in a structured, caring environment. Find what you want every second and fourth Wednesday evenings. Oakland, 492 37th Street at Telegraph. 654-2474. 7:30 pm. \$2.

TOGETHER AND FREE
A new discussion group. Together and Free, has recently been formed, focusing on communication between men and women within a social environment stressing support and honesty. The purpose of the group is to gain greater self-awareness, to overcome our feelings of loneliness, and to develop meaningful relationships. Meets every Friday evening, 7:30 pm. Public: \$2.50.
Topics for discussion: February 6—"Role Playing. What roles do we play in a relationship?"
Lecture: Intimacy and Sexuality.
January 30—"Feelings, difficulties in expression. How can I begin to express my feelings more freely?"
Lecture: Communication and Awareness Encounter. The California Club of California, 1750 Clay St. at Van Ness, SF, 94109. 563-3874.

DYNAMIC RELATIONSHIPS
Learn how to reach out, make contact, stay in the flow, balancing your energies with others. Trust your spontaneity and creativity. It's all you ever need. Improvisational movement groups, combining variety of movement games with sharing discussion. No prior experience in dance necessary. Medi-Cal acceptable. Write or call for free brochure and info: San Francisco Dance/Movement Therapy Center, P. O. Box 15206, SF, CA 94115. 989-8802/922-1656 (messages).

BODY WORKSHOPS
Reichian/Bioenergetic sessions working with anger, joy, sexuality, grief. Day long groups: women's, men's, mixed. Peter Hanrahan and Lynne Anne. 841-6500.

EXPAND YOUR LIFE
Want to get more happiness, freedom and joy in your relationships with people? Register now for one of the following workshops:
-Increasing sexual pleasure for couples, Jan. 31
-Drop-in sexuality seminar, Feb. 1
-Making relationships work, Feb. 14
-Women's sexual enhancement program, Feb. 17
-Increasing sexual awareness in Men-Feb. 19
-Exploring open relationships, Feb. 22
RESOURCE CENTER FOR HUMAN RELATIONS
6201 HARWOOD AVENUE OAKLAND, CA 94618
For more information call:
653-8901

RELATE WITH A SENSE OF HUMOR
at Lib Men/Lib Women, Mondays, 7:30 pm. Comedy entertainers followed by discussion groups, then socializing, refreshments. \$2 donation. **NO SMOKING.** 1st Unitarian Church, Franklin at Geary.

DREAM GROUPS
Weekly, small group, dream sharing, experienced leaders. Call for details. 285-9427.

SOURCE
Attend a workshop to experience satisfaction in your self-expression by acting out feelings, attitudes, and roles. Feb. 1-\$35. (415) 563-2334. 2082 Green Street.

Lift your mind to a new universe of color form awareness, Francisca Gehrig, 647-5423.

T-A GESTALT WEEKEND
Transcend your stuck places, change your life script, have fun in the process, Feb. 28-29 in Mill Valley. Introductory groups in San Francisco, Feb. 15 & 17, Feb. 20 in Mill Valley. Call 548-7475.

DREAM WORKSHOP
A Jungian Approach
The creative aspect of the workshop will include dreamwork, painting, poetry, writing and other creative forms of expression which will enable us to activate our imaginations as well as become more in touch with the nature of the unconscious. Sessions starting Mon. eve., Feb. 9, 7-9:30 pm; Tues. afternoon, Feb. 10, 1-3:30 pm; Wed. eve., Feb. 11, 7-9:30 pm at the SF Jewish Community Center, 3200 California St. Call 346-6040 or 567-8921 (home).

TOUCHING EARTH
Balance of body, mind and spirits is the goal of a workshop in the Santa Cruz mountains. Personal growth through outdoor games, movements. Gestalt and Meditation
March 5, 6, 7 \$50 (Room & Board)
ADVENTURES IN CREATIVITY
777-1323 for information and reservations.

GAY GROUPS
The Pacific Center has many rap groups, including: Gay Men's; Lesbians; Bi-sexuals; Lesbian Mothers; Under 21; Problem Drinkers; others. 841-6224.

TO THE COMEDIAN IN YOU
Awaken your comedy writing/performing potential in safe, supportive environment. Lee Glickstein: 552-2863.

CREATIVITY WORKSHOP
Synthesis of creative expression designed toward opening natural intuitive and artistic abilities. 5 session series; \$50 starts February 1st or 4th. 665-1534.

DYLAN THOMAS EAT YOUR HEART OUT!
(IN THE EAST BAY)
Join a distinguished crowd of bards, bookworms and bullshitters every Mon. nite, 7-10 pm for an evening of elevated discussion over wine and cheese. Reading selections determined by those who attend. Local writers and poets invited to partake. Carol, 482-1887, before noon.

GAY PRISONER SUPPORT
Join Hands. Bimonthly newspaper. \$4/yr. Free to prisoners. Write Join Hands, Box 42242, SF. Office: 121 Leavenworth

HOME FURNISHINGS
WOODEN SPOOL TABLETOPS
Unfinished \$10-\$20. Finished \$20-\$45. Any size from 2' to 6 1/2'. Full tables also. 587-5589.

RUGS, unclaimed, 9 x 12, \$9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

Tired of looking for second-hand furniture? **NATURAL WOOD UNFINISHED FURNITURE** might be the answer. Berkeley Woodcraft, 1814 San Pablo Ave., 848-0818.

BEAUTIFUL FOLDING BEDS
Folds into couch, chair, cushion. Also Futon mats, Zalus, extra warm comforters. Comfortable compact furniture, folding and box wood frames. (We ship anywhere in California). **THE GOLDEN NAGAS**
3103 Geary 752-7693

INSTRUCTION
AIKIDO—mental, physical, spiritual self-defense. 674 South Van Ness Ave., SF, 863-6429, evenings, Mon-Fri.

T'AI CHI CH'UAN
I teach the positions, in sequence and in flow with care, privately. Peter, 824-7882.

WEEKLY!
Deadlines are Friday at 3:30
Send classified ads and payment to: **BAY GUARDIAN CLASSIFIEDS**, The Guardian Building, 2700-19th St., SF, CA 94110 All ad costs must be paid before initial insertion. No refunds or cancellations made after deadline.

Single Issue Rates
(Charged by the word. Phone numbers count as one word).

BUSINESS CLASSIFIEDS: \$4.50 per issue (2 issue minimum) for the first 15 words or less; 25¢ for each additional word. (If you charge money, or represent an organization, you are a business).

NON-BUSINESS CLASSIFIEDS: \$3.25 (minimum) for the first 15 words; 20¢ for each additional word. "Ask about bulk rates for style and content variability."

Style Options (In addition to the minimum word rate.)
6 PT. CAPS ARE 15¢ PER WORD
11 PT. TYPE IS \$1 PER LINE
24 Pt. Type is \$2.50 per Line

SPACING CHARGE: (Centering, flush left, flush right.) 35¢ per line. One line per ad centered free.
GUARDIAN BOXES: \$1.25/month. Mail forwarded if we are provided with stamped, self-addressed envelope. We must have your name, address, phone number. Such information is kept strictly confidential.

"Ask about inserting logos and line borders to make your ad stand out."

Discounts
15% DISCOUNT = one ad inserted in 6 consecutive issues.
10% DISCOUNT = one ad inserted in 4 consecutive issues.
5% DISCOUNT = one ad inserted in 2 consecutive issues.
"Ask about year and 1/2 year contracts for big savings!"

Publisher is not responsible for ad errors beyond first insertion without notification. The Bay Guardian reserves the right to edit or reject advertising which may result in legal action or which we consider to be in poor taste. The Bay Guardian has no control over classified advertisers; hence we cannot assure you that your inquiry will be answered or that the product or service is accurately presented.

PLEASE PRINT NEATLY Illegible ads will result in surreal classifieds:

NAME _____	Number issues to run _____
ADDRESS _____	If late, publish following issue? yes? no?
CIRCLE CATEGORY:	Amount enclosed _____
Personals	Metaphysical
Business Personals	Miscellaneous for Sale
Art Services	Entertainment/Billboard
Arts & Antiques	Miscellaneous Wanted
Automotive	Music
Boats & Sailing	Outdoors
Books & Publications	Performing Arts
Cheapos	Pets
Childcare	Photography
Clothing	Professional Services
Computer Dating	Records & Tapes
Counseling	Real Estate
	Rentals
	HOME SERVICES SECTION:
Carpentry	Electrician
Carpets / Floors	Gardening
Design & Renovation	Household Repair
	Locksmith
	Misc. Home Services
	Moving / Hauling
	Painting
	Plumbing
	Roofing
	Tile Setting
	Window / Glass Repair

MAIL TO: GUARDIAN CLASSIFIEDS, THE GUARDIAN BUILDING, 2700 - 19th Street, SF, CA 94110

Tutoring-Mathematics, Physics, Esten Buck (MA), 2542 Hilgard, Berk., 1st floor, rear. TH8-3346. Phone hours: 7-7:30 pm. Rates reasonable.

PARHELION—A tutoring service for children with learning disabilities. Counseling also available. Phone: 626-4469.

FROM RUSSIA WITH GYMNASTICS. St. Petersburg Gymnastics Club for women and girls is forming new classes at San Francisco location. Headed by Russian gymnast with years of experience in Russia, New York and San Francisco. Featuring the Olympically used, original, Reuther equipment. Four balance beams, a set of uneven parallel bars and vaulting horse. Spacious, 4,000 square foot studio provides unlimited space for floor exercise training. Beginners, Intermediate and Advanced are welcome. Special classes for girls from 4-6 years old and women with no previous experience. Located at 2901 Clement St., corner of 30th Ave. 668-4000.

HATHA/RAJA YOGA CLASSES
Daily classes in Hatha Yoga. Special Beginner and Intermediate courses. Meditation courses also. Teachers personally trained by Swami Vishnu-Devananda. Vrindavan Yoga Farm, Grass Valley, Ca. available for retreats. International Sivananda Yoga Community, 1385 7th Ave., SF. 564-2497.

PRE-RAPHAELITE DRAWING
19th century technique for teaching Academic drawing. Beginning—Advanced. Instructor teaches at C.C.A.C. Oakland, 834-5560.

DRAMA & MOVEMENT FOR AGES 10-15
Creative games, improvisation, exercises after school, Saturdays. Experienced teacher—Call Phyllis: 681-6498.

AUTO REPAIRANOIA?
Learn how a car works, choosing repair shops, consumer protection, preventative maintenance, and more. Day and evening classes. Fee: \$25. For more info call 841-7951.

AUTO SURVIVAL TRAINING—KNOWLEDGE IS POWER!

LIFE DRAWING WORKSHOP
Small class with personal attention for those who want it. 4 weeks, \$20 includes model fee. 752-1474

BUDDHIST MEDITATION SESSION
March 12 Gold Mountain Monastery will hold 7 days sitting/walking meditation. Daily instruction by Sangha. \$90. 1731 15th St. 621-5202.

SPEAK FRENCH
EXPERIENCED TEACHER, NATIVE ACCENT offers conversation, grammar, whatever you need. Relaxed, easy atmosphere. High success. Days only. Barbara Zeidman, 861-6310 (SF).

Beginner's courses offered every month at Artemis School of Karate for Women. \$20. 648-6564, or 824-3189.

WATERCOLOR
Learn many ways of working with this delightful medium. Weekend classes. Individual attention assured. Call Dorie Tuttle, 282-7896.

T'AI CHI CH'UAN
INNER RESEARCH INSTITUTE
New classes starting Feb. 2, Mon. & Weds., 6:30-7:30 am. Sat. 10 am-12:30 pm. Herbert Tanaka, Instructor. 586-7704 or 563-9056. 1135 Mission St., SF 94103.

CALLIGRAPHY
Beginning and Intermediate classes starting February 17. (Instructor teaches at Art Academy) Thomas Ingmire 771-8695.

MASSAGE WORKSHOP
Polarity Pressure Point, Polarity Yoga, Energy Awareness, Hot Tub. February 7, 8. Sheila Johnson, 655-6538.

AIKIDO YOSHINKAI
A non-violent self-defense. Mon. and Wed. 7-9:30 am. Sat. 10 am-12:30 pm. Herbert Tanaka, Instructor. 586-7704 or 563-9056. 1909 Bush St., SF

T'AI CHI CH'UAN
Beginning classes, Tuesday, Thursday, 8-9 am. 771-1743.

INSTRUCTION DANCE
Learn to Dance
Discotheque or Ballroom. Group or private lessons. Ruvano Studio, 465 Geary St., 4th floor. 474-5660.

CONNECT
Want to move as a total feeling unit? Relaxation, stretching, movement work to CONNECT YOU WITH YOUR BODY. Wednesday 7:30-9 pm. \$2.00 call 864-1073.

THE ED MOCK DANCE STUDIO
Classes in Afro-Jazz-Modern. Beginning through Advanced. Special workshops and performing company. 15 Lafayette, SF. 861-5583 (12-8 pm)

WALK IN-HUSTLE OUT
Learn 5 basic steps in one night. New class every Monday night. 7:30-9:30 pm. \$5. 397-7681.

INSTRUCTION MUSIC
Piano Lessons! Blues, jazz, rock, country, ragtime & beyond styles. Beginning thru advanced. Richard 285-5251, 282-6548.

RECORDING COURSES
Now offering 8 week courses in record production and studio engineering. Beg. and adv. Blue Bear Studios. 2403 Ocean Ave., S.F. 94127. (415) 239-1500.

Folk Guitar
Theory, Tablature, Fahey Style. 8 years teaching experience. B.A., credentialed. Oakland. Juli Moscovitz. 532-5034.

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Teaches Classical, Jazz, Rock, Folk. (Beginning and advanced). Music Degree - Studied and performed with members of the Chicago Symphony and Paul Horn. Reasonable rates. 647-5750.

BANJO, DULCIMER, Guitar, & Fiddle Classes. Beginners welcome. Register Early. San Francisco School of Folk Music, 3241 Scott, 931-6116.

LET YOUR FINGERS DO THE PICKING!
Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? 626-8097, late afternoons. Ask for Tom.

The Percussion Studio
Where you learn the art of drumming. Phone Steve Burrows, 239-1131.

Piano Lessons: Beginning-advanced. Master of Fine Arts - taught at University of Iowa. Call 552-2944.

FUNK U.
POLISH YOUR CHOPS WHILE YOU CLEAN UP YOUR ACTS.
Rock, Jazz, Blues, Country, Funk. Lessons, Theory, Workshops. Registration closes January 30 for new semester. Call for interview 334-5702. Blue Bear Waltzes School of Music, 2403 Ocean Ave., SF.

BANJO lessons. Frailing/claw-hammer style. Song accompaniment & instrumentals. \$6/per lesson. Kate Brislen, 731-6504.

TICKLE THE IVORIES
Play chord piano in one hour! Leading piano teacher magazines praise patented (1973) system. Box 751-FG, La Canada, CA, 91011.

Want to dance after midnight? Get the info on the discos in SAN FRANCISCO FREE & EASY (the Native's Handbook). See page 2 in this issue for details.

PROFESSIONAL ORGAN
lessons by graduate recital organist. Beginner through recital/church preparation. Minimum 2 years piano. (415) 861-6996.

PIANO LESSONS
Sensitive, experienced teacher has openings. All ages and levels. Mark Sullivan, 524-5121.

VOCAL COACH
Faith Winthrop taking new students for private or group classes. 681-8726.

SING
Strengthen head and chest registers. Purify vowels. Hour and half hour lessons. Frank SF, 661-8998

Flute Lessons:
Experienced teacher. Extensive musical background. \$5 per 1/2 hour, \$8 per hour. Call 552-2675.

Classical Piano Through Improvisation?
Naturally. Boogie-Woogie too. Harmony demystified. \$5/hour/barter. First hour free. Danny: 824-7882.

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LIVING, LOVING, LEARNING
Non-monogamous? Cooperative? Living together? Communal? The Harrad Community is looking for people looking for people in alternative lifestyles. Introductory meetings: San Francisco, first Friday each month. Unitarian Church, Geary at Franklin, 7:30 pm. Berkeley, second and fourth Sundays each month, 1606 Bonita at Cedar, 7:30 pm.

Noncommercial Center for study/practice of Utopian psychology/group living. Free introductory raps. Mondays 8 pm at
ECOLOGY CENTER
13 Columbus. 752-0773 for information.

OPEN CIRCLES
An intimate network of close and casual relationships. Thursday drop-in encounter/rap. 7:30-10 pm. 626 Colby (corner of Woolsey), SF. 239-7095. No singles please. Open discussion group. February 13, Unitarian Church, Franklin/Geary, SF.

SINGLES
Now you can date next week and widen your social circle!! Free information: Phone 421-3322 anytime. DATIQUE INC. . . . "The fun way to date." Low cost-All ages.)

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ASTROLOGICAL COUNSELING
Your chart, with progressions and transits, applied to life situations (compatibility, vocation, etc.). In-depth session with experienced, professional, Astro-phone-trained counselor. Sylvia Moon Mollick, 863-5178.

A 5-week intensive class in hand analysis (palmistry) will be taught by Stanton Thames at the Creative Bodywork center. Begins Feb. 11. Call 221-2683.

Classes starting in the old ways of the gods and goddesses, witches and covens. 359-2371 after 5.

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In the NEW ESSENE COMMUNITY spiritual experience is not occult and beliefs do not insult the intelligence. We seek a higher level of awareness and human involvements that are not temporary. Tell us in a letter where you are. If you are near us we will call. We do not convert. We only select. Guardian Box 10-14-E, 2700 19th St., SF 94110.

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Largest supply of unusual plants in the Bay Area at reasonable prices. Specializing in Orchids and Bromeliads. The Candleshop, 401 Balboa, SF. 668-2402.

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6 choice seats to Feb. 5 concert. Buy all 6, or in pairs. Best offer. 697-0430.

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By professional nutritionists, dieticians. Recommendations for dietary improvement. \$6.50. Fee includes information packet instructions, analysis. Dietary Consultants, 1953 Kiva Road, Santa Fe, NM 87501.

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RELIEVE STRESS AND TENSION
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Relatively sane woman without pets needs apartment, cottage, etc. Under \$200. Ref. available. Day: 567-0695, Eves: 388-0932.

Two professional men, quiet, mature, wish spacious, light, 2 bedroom flat or apt. References. Richard or Soto, 564-4610, 626-0414.

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Male or female to share large, 2 bedroom, apartment-Cow Hollow. \$150/mo. + utilities. Living room with fireplace, dining room, furnished. Quiet. Call Jim Love, work—967-6040, home—563-8434.

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Woman, 28, grad student-psych, looking for roommate. Friendly, sharing household. Barbara, 587-9746.

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Financially responsible mature man. Non-drinker or smoker wants 1 BR furnished, San Francisco or Berkeley. Starting March 1, minimum 3 months. Call or write: Ben Etten, 1100 Ophir Dr., LA, 90024, (213) 477-9604.

Responsible Graduate Student-late 20's, seeks position house or apartment sitting beginning March 1st. Will care for garden, pets. References. 621-7598 or 981-5743.

My English parents want an apartment for their 3 week visit starting March 22nd in a nice area in San Francisco. Will pay up to \$400. Call Liz French, 824-3322, 10-5, m-f.

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Traveling somewhere? Need a ride or riders to share driving cost? Call SF Ride Center, 824-8397.

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A & Y PAINTING

friday to friday

by Nancy Dunn
Deadline for next issue is
Wednesday, Jan. 28, noon.
★ indicates free admission.

friday 30th

NO RESPECT FOR ROCK. Martin Mull makes fun of rock music and culture in a special style all his own. Tonight and tomorrow night, from 8:30 pm, at West Dakota, 1505 San Pablo, Berk., 527-3403, call for prices.

THAT'S SHOW DIZ: Dizzy Gillespie displays his legendary jazz talent. Tonight only, 9 and 11:30 pm, Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$5.

GRAND LADY OF FOLK and protest music. Malvina Reynolds, sings tonight with Mexican folk-singer Jose Luis Orozco. 9 pm, La Pena, 3105 Shattuck/Prince, Berk., 849-2568, \$1.50. (Go early for empanadas, anticucho, flan and other Latin American delicacies.)

HARD TIMES on the air: KPFA devotes three days to the economic crisis, including live broadcasts from the National Hard Times Conference in Chicago (today at 6:45 pm, Sat. at 9 am and 5 pm and Sun. at 11 am and 7 pm), music, drama and poetry, plus several excellent documentaries (tonight at 10 pm, Larry Bensky's multi-textured in-depth look at The Economics of Jazz), all 94.1 FM, 848-6767.

"GET A HORSE" and other original modern jazz pieces from West Coast Dance Company, set to live music by members of Continuum. Tonight and tomorrow night at 8 pm and Sun. at 2 and 8 pm, Margaret Jenkins Dance Studio, 18th St./Bryant, SF, 648-5278, \$2.50/\$2 students.

DANCE AS MEDITATION, open workshop for dancers and non-dancers, combining Tai Chi, yoga and Indonesian movement, led by Adele Chu-Drummond. 8-10:30 pm, First Unitarian Church, Franklin/Geary, SF, 771-1710, \$5.

CLASSICAL SCOTS BAGPIPE music played by James McColl in the 400-year-old style from the Highlands (which was outlawed for 50 years after the British takeover in 1746). At 8:30 pm, St. John's Presbyterian Church, College/Garber, Berk., 841-6500 ext. 118, \$3/\$2 students, retired/75 cents 12 and under.

DANIEL ELLSBERG and the Rev. Ralph Abernathy speak at the send-off rally for the Continental Walk for Disarmament and Social Justice, plus music and poetry by Betty Kaplowitz and others. At 7:30 pm, First Congregational Church, Post/Mason, SF. The 3700-mile cross-continent walk begins tomorrow with an eight-mile trek to Daly City; meet 9 am at the church and bring a lunch. 626-6976 for more info.

saturday 31st

"SUDDENLY LOST SUMMER" or *What Was That?*, a 24-hour documentary looking back on the 1967-era Haight and the Summer of Love. Musical interludes, including live recordings never commercially released, are sandwiched between anecdotes and analysis from musicians, gurus, merchants, dealers, poets and streetpeople. Including interviews with impresarios Bill Graham and Chet Helms, plus Stewart Brand and Paul Krassner. Noon until midnight, today and tomorrow, on KSAF (94.9 FM), 986-2825.

HIS ROYAL BLUENESS, Blue Mitchell, established jazz artist known for his pure and melodic trumpet (and his back-up horn on John Mayall's Jazz Blues), with his quintet. 9 pm, at the Reunion, 1823 Union, SF, 346-3248, \$2. (Also 2/1, 4:30 pm at Bach Dancing and Dynamite Society, 726-4143.)

IN THE GREAT OUTDOORS, Footloose Dance Company presents a special open air performance, 1 pm, in the Embarcadero Plaza, Market/Stuart, SF, free.

NIGHT BLINDNESS and other original blues/rock songs by Ms. Clawdy, local feminist singer/songwriter who has attracted a loyal following for her cleverly constructed lyrics. At 9 pm, Bishop's Coffeehouse, 1437 Harrison, Oakl., 444-9805, \$1.25 donation.

CANNED: The American Can Collective Gallery, forced to change its name by the American Can Co., celebrates its new identity as Southern Exposure with jazz concerts by local musicians. Today and tomorrow, 2-6 pm, at the gallery, 401 Alabama/17th St., SF, 626-0392, \$2.50 at the door.

NO PAPERS, a real dilemma for the two "illegal" Italian immigrants in Arthur Miller's *A View from the Bridge*, presented by the Playhouse Company, directed by Jean Shelton. 8:30 pm tonight (thru 2/9, Fri-Sat. at 8:30 pm and Sun. at 7:30 pm), 2525 8th St./Dwight, Berk., 548-7677, \$3.

sunday 1st

GYPSY SONGS and Russian folk music, from the Russian Folk Ensemble, a company of 60 singers

and dancers, with a balalaika orchestra. 3 pm, Scottish Rite Aud., 19th Ave./Sloat Blvd., SF, 386-8835 or Macy's, \$5-\$3.

monday 2nd

PARTIAL TO PIGS? Check out the multi-media exhibit by 12 Bay Area artists with the same homely theme: pigs. Includes an etching from Leonard Sussman's Ozark Series, a lithograph by Charles Green and Stan Washburn's pen-and-ink rendering of the animal. Thru 3/17, Mon., Wed. and Thurs., 2-6 pm, or by appointment, at the Ames Gallery, 2661 Cedar, Berk., 845-4949, free.

BIG BAND SOUNDS of Duke Ellington, Count Basie and others, plus original compositions by Bay Area composers, presented in the premiere performance by the SF All Star Jazz Band, more than 20 professionals (including John Handy, Bishop Norman Williams and Eddie Thomas on sax and James Leary on bass) who donated time through SF Neighborhood Arts Program. At 7:30 pm, at the John Adams Community College Center open house, 1860 Hayes/Masonic, SF, 558-2335, free.



Polish Mime Ballet Theatre, "The Menagerie of the Empress Fillisa," Feb. 7, Zellerbach Aud., Berk., 642-2561.



"Flirting with Disaster," by SF artist Judith Linhares, in an exhibit of her paintings and sculpture, thru Feb. 22 in the Emanuel Walter Gallery, SF Art Institute.

and dancers, with a balalaika orchestra. 3 pm, Scottish Rite Aud., 19th Ave./Sloat Blvd., SF, 386-8835 or Macy's, \$5-\$3.

OVER THE BRIDGE for their SF premiere, well-known Berkeley performers Gary Lapow and Dan Goldensohn sing their neatly arranged folk/rock songs about the personal and political ups and downs of daily life. At 3 pm, Intersection, 756 Union, SF, 397-6061, \$1.50.

SILVER STRING Macedonian Band, six musicians who have been playing folk music of Eastern Europe together for several years, with instruments such as the bouzouki, tamboura, dumbek, gajda and others more familiar to Western North American ears. 8:30 pm, at the Old Spaghetti Factory, 478 Green, SF, 648-1892, \$2.50/\$2 srs., students. Part of Donald Pippin's eclectic Sunday Night Concert series.

"DUTCHMAN," an off-Broadway play by Imaru Baraka (then Le Roi Jones) was turned into a film by the same name in 1967. The film, set in an empty New York subway car, took awards at Venice and Cannes film festivals. Appearing on a double bill with Kurosawa's lengthy but spellbinding film *The Seven Samurai*. Thru Tuesday, at the Telegraph Reper-

CON JOB, a talk and discussion on prison labor with representatives of the Prisoner's Union, which recently made a controversial secret agreement with state prison officials to allow it to organize a union inside the California prisons. Also, a theatrical presentation of *A Union of Convicts*. At 8 pm, Delancey Street Restaurant, 2032 Union, SF, 648-2880, free.

JAZZ CHRONICLER Phil Elwood, critic for the SF Examiner, presents a historical survey of improvisation for jazz buffs. At 8 pm, Family Light School of Music, 303 Harbor Dr., Sausalito, 332-6051, \$3/\$2 members.

tuesday 3rd

PREEMINENT POET of Nicaragua, Ernesto Cardenal, reads tonight to benefit the Comité Civico pro la Liberacion de Nicaragua. 7:30 pm, Everyman Theatre, 24th St./Mission, SF, \$2 donation. (Also, 2/6, 9 pm, at La Pena, 3105 Shattuck, Berk., 849-2568.)

THE GRATEFUL DEAD performed at the Great American Music Hall in August '75; hear a tape of that concert tonight at 8 pm, La Salamandra, 2516 Telegraph, Berk., 841-9070, free.

TAKE A WAKE-UP DIP in Rossi Pool, opening to adults 6-8 am on Tuesdays and Fridays for the benefit of experienced swimmers who need to keep in training (rather than leisurely recreational swimming). Arguello Blvd./Anza, SF, 558-3643, \$.50 a session, bring your own padlock for a locker.

PARANOIDS' DELIGHT: *Me and My Shadow*, an hour-long documentary on infiltration of progressive movements in the US by intelligence agencies. By award-winning producer Adi Gevins, on KPFA (94.1 FM), at 10 pm, 848-6767.

wednesday 4th

POP ART graphics on paper, cloth and plastic, including a complete set of Warhol's Marilyn Monroes and Electric Chairs, rubber stamp prints by Wesselman and works by Robert Indiana, Roy Lichtenstein. With Wakefield Poole's short film on the Warhol retrospective at New York's Whitney Museum shown at 1, 3 and 5 pm each day of the exhibit. Thru 2/29, Tues.-Sun., 11 am-6 pm, at Hot Flash of America, 2351 Market, SF, 626-4800, free.

THE AMERICANIZATION of Gilt, a young immigrant who cannot change fast enough to suit her Yankee-worshipping husband. In Joan Micklin Silver's *Hester Street*, set in New York's Lower East Side at the turn of the century. Premieres today, Lumiere, 1572 California/Polk, SF, 885-3200, \$3.

THE SF SYMPHONY opens its dress rehearsal to the public for a \$4 fee (for seats that cost up to \$11.50 at regular performances). With guest conductor Guido Ajmone-Marsan and pianist Christoph Eschenbach performing from a program that includes Schumann's *Piano Concerto* and Shostakovich's *Symphony No. 5*. The 10 am-1 pm rehearsal is preceded by a lecture on the day's music at 9:20 am. At the Opera House, Van Ness/Grove, SF, 431-5400 or major ticket agencies, \$4.

thursday 5th

"FROM THE HORSE'S MOUTH": Jack Micheline, poet and painter, presents a series of six lecture/readings, beginning tonight. At 8 pm, in the Goodman Bldg., 1117 Geary, SF, \$5/\$25 for the entire series, partial proceeds to the Goodman Building Fund.

CAT STEVENS in concert, 8 pm, Oakland Arena, Nimitz Freeway/Hegenberger Road, Oakl., 635-7800, \$8.75-\$6.75.

JIMMY WITHERSPOON sings the blues tonight, plus drummer Chico Hamilton and his band. Shows at 8:30 and 11:30 pm, Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$5.

friday 6th

TWO PLUS TWO: A hot Friday night of music and dancing with Cal Tjader and his orchestra. Luis Gasca and friends, plus Grand Theft and Benny Valarde's Super-Combo. From 9 pm-2 am, at California Hall, 625 Polk, SF, tickets at Macy's, Discolandia Records and Musica Latina Records in the Mission, SF, \$5.

SUFI CHOIR director Allaadin William Mathieu, acclaimed for the unique vocal arrangements, unveils more talent in his first public solo piano performance. At 8:30 pm, 1750 Arch Street, Berk., 841-0232 or dial TELETIX, \$3/\$2.50 students/\$2 srs. (Also broadcast live on KPFA, 94.1 FM.)

More events inside

For complete Bay Area theater and movie listings (openings, first runs, foreign films, revivals, bargain matinees and TV movies), clubs, music, dance and gay events, see pages 16-19. Plus: monthly calendar of Bay Area poetry events.